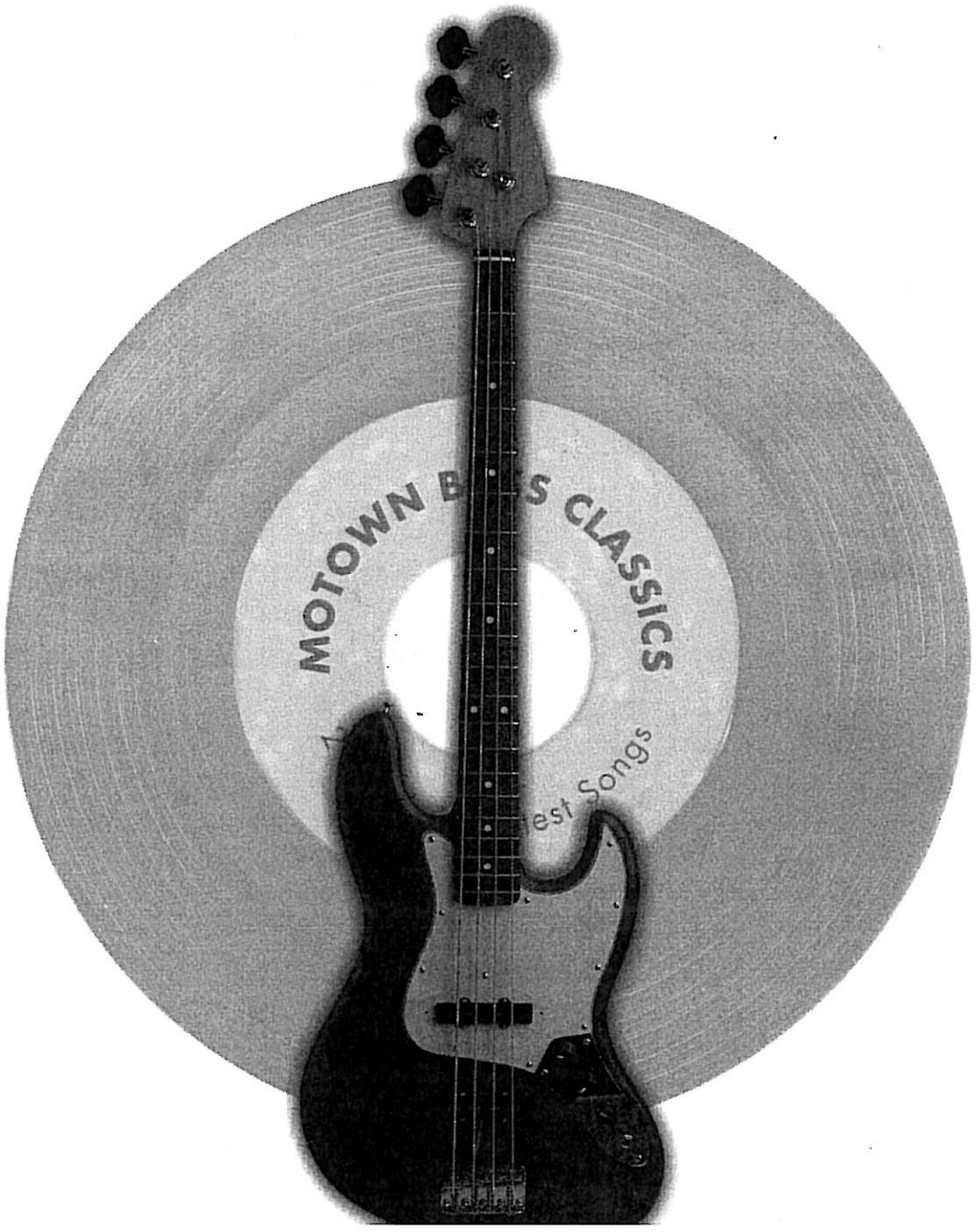
VISIT…

BASS RECORDED VERSIONS

MOTOWN BASS CLASSICS

21 of the Greatest Songs including For Once in My Life, Get Ready, I Heard It Through the Grapevine, My Girl, and You Keep Me Hangin' On



MOTOWN BASS CLASSICS

C O N T E N T S

4 Ain't No Mountain High Enough
Marvin Gaye & Tammi Terrell

11 Ain't Nothing Like the Real Thing
Marvin Gaye & Tammi Terrell

16 Ain't Too Proud to Beg
The Temptations

19 Baby Love
The Supremes

24 Dancing in the Street
Martha & The Vandellas

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Stevie Wonder

34 Get Ready
Rare Earth

37 I Can't Help Myself (Sugar Pie, Honey Bunch)
The Four Tops

40 I Heard It Through the Grapevine
Gladys Knight & The Pips

47 I Just Want to Celebrate
Rare Earth

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The Four Tops

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The Temptations

68 My Guy
Mary Wells

84 Reach Out, I'll Be There
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88 Shot Gun
Jr. Walker & The Allstars

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The Supremes

75 What's Going On
Marvin Gaye

94 Where Did Our Love Go
The Supremes

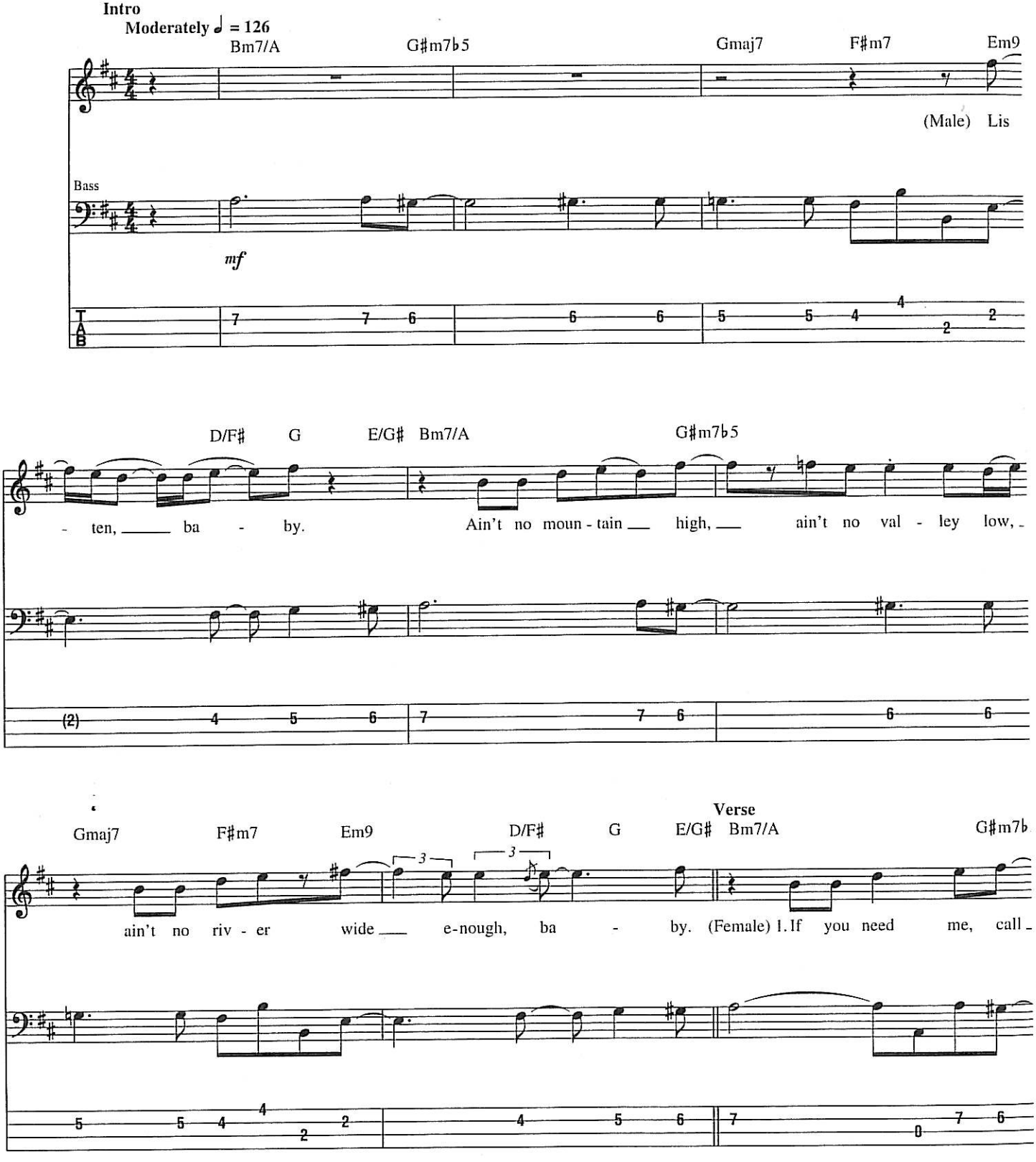
97 You Can't Hurry Love
The Supremes

102 You Keep Me Hangin' On
The Supremes

108 **BASS NOTATION LEGEND**

Ain't No Mountain High Enough

Words and Music by Nickolas Ashford and Valerie Simpson



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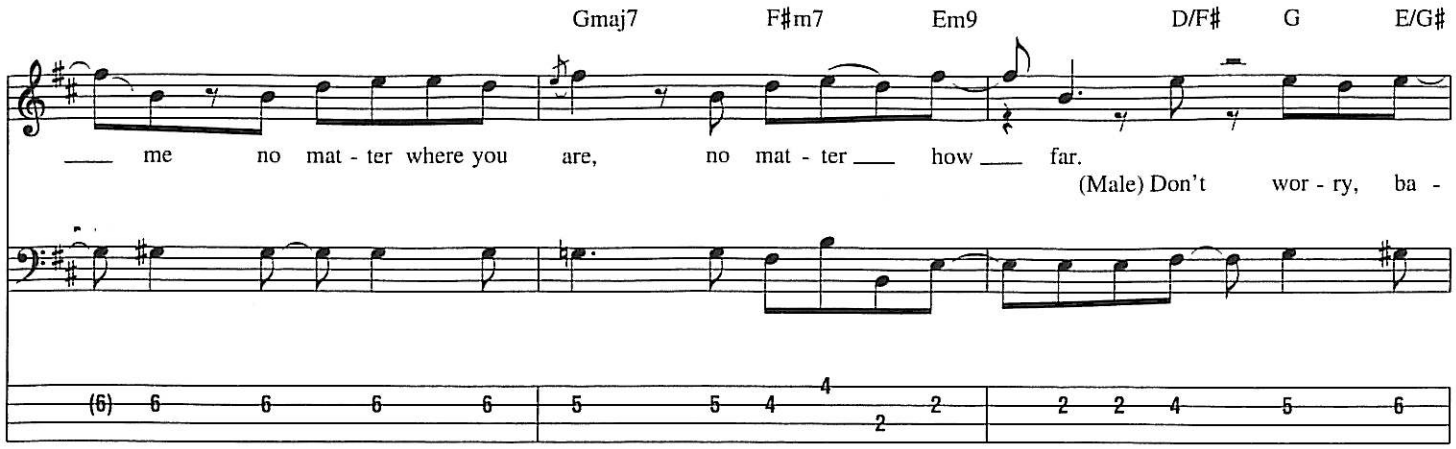
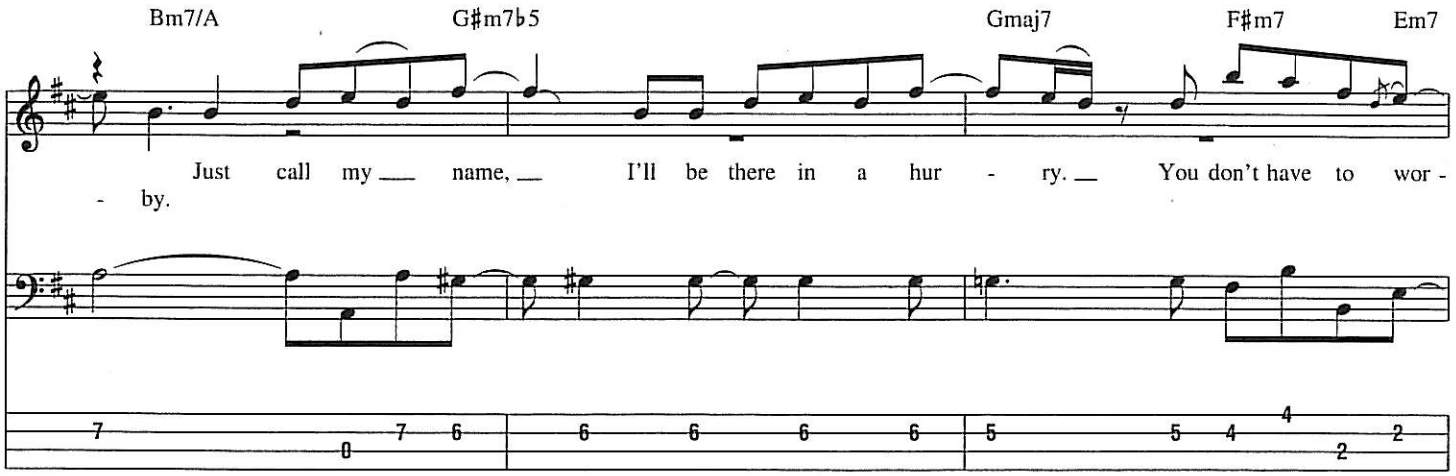
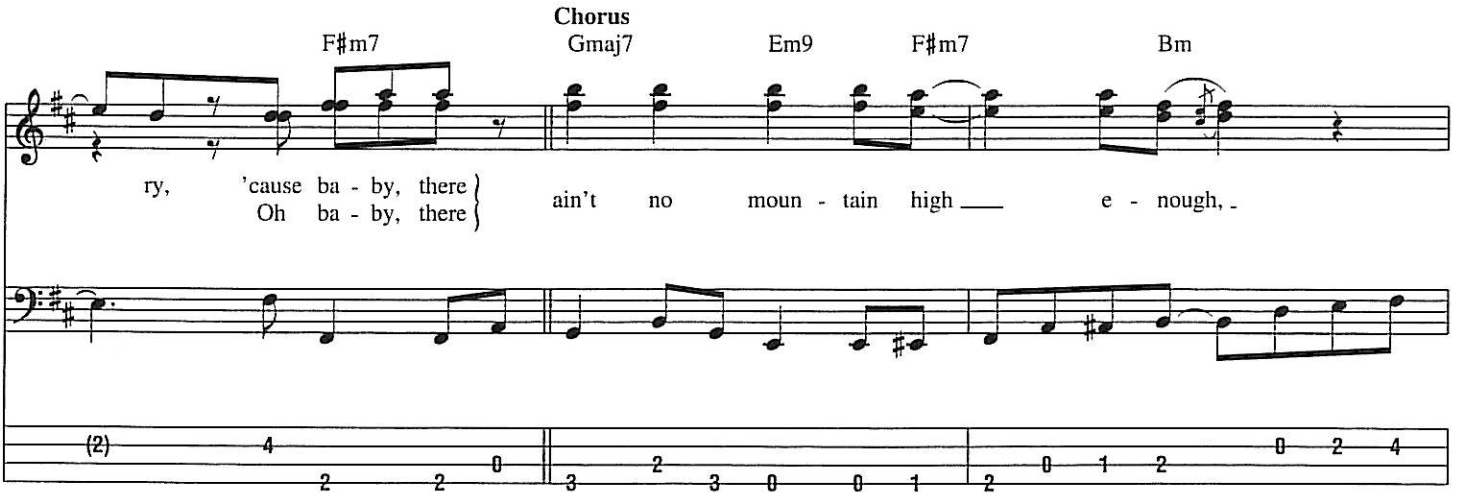
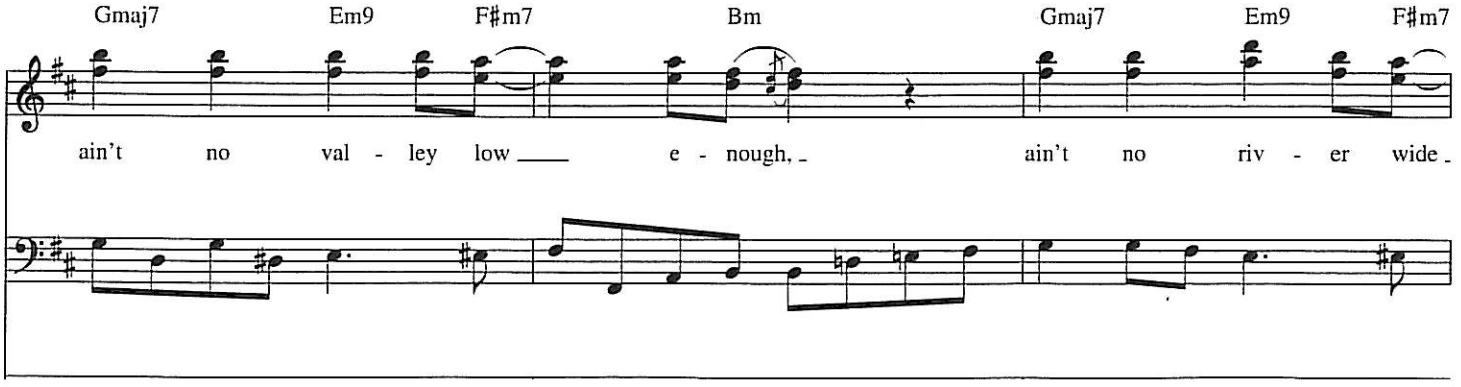
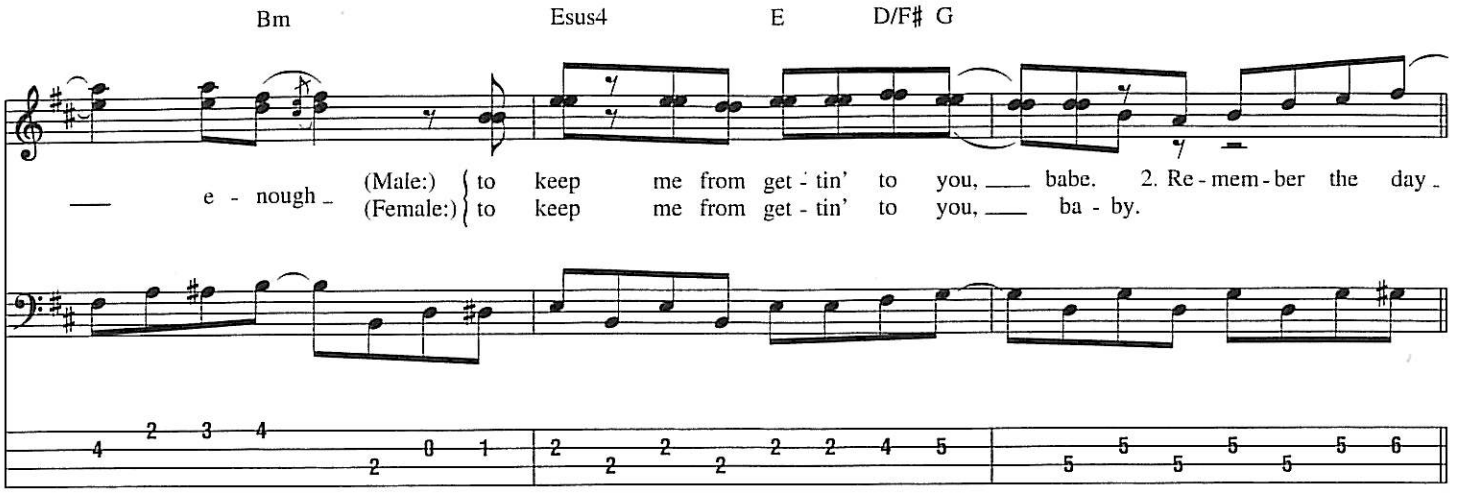
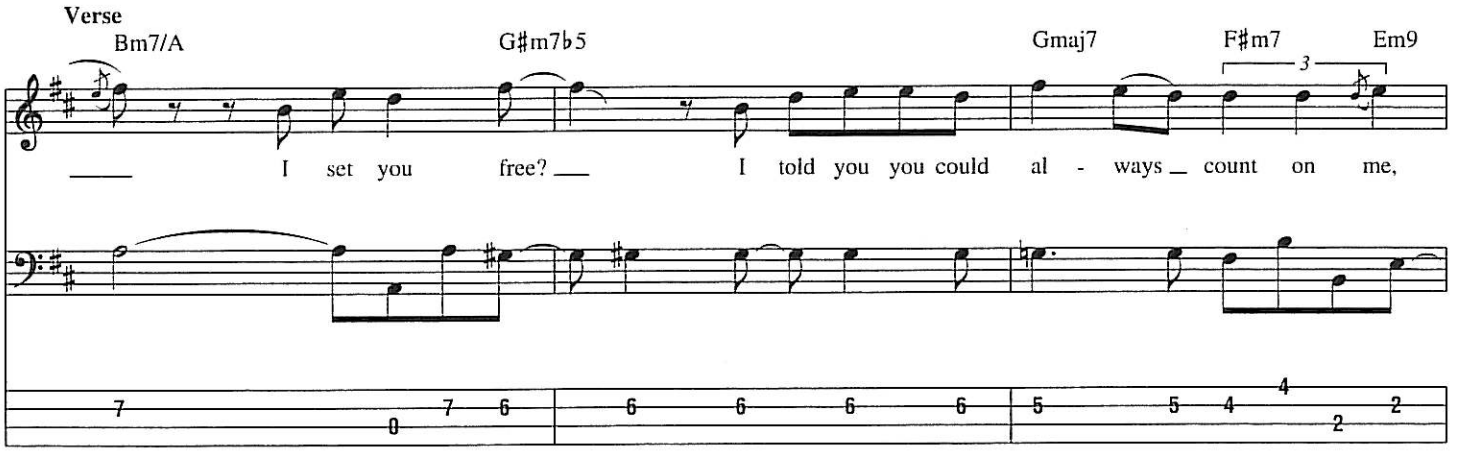

Gmaj7 F♯m7 Em9 D/F♯ G E/G♯
me no mat - ter where you are, no mat - ter how far.
(Male) Don't wor - ry, ba -

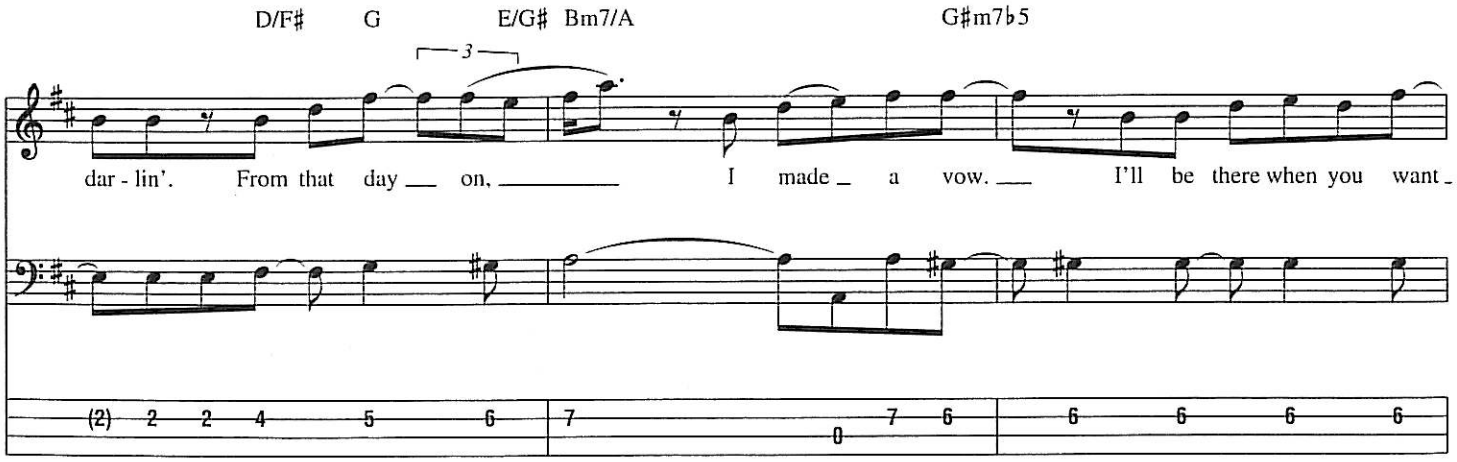

Bm7/A G♯m7♭5 Gmaj7 F♯m7 Em7
Just call my name, I'll be there in a hur - ry. You don't have to wor -
- by.

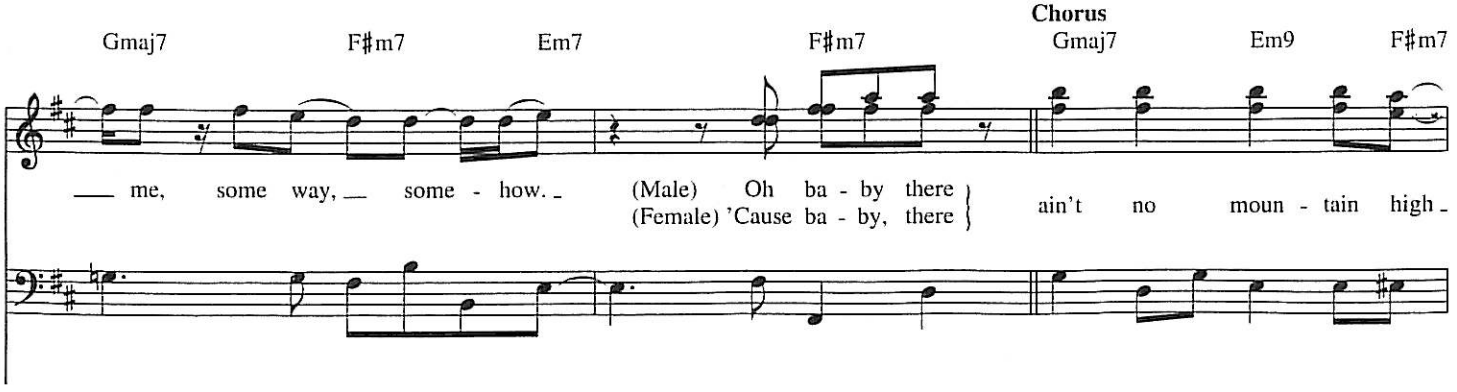

Chorus
F♯m7 Gmaj7 Em9 F♯m7 Bm
ry, 'cause ba - by, there
Oh ba - by, there
ain't no moun - tain high e - nough,

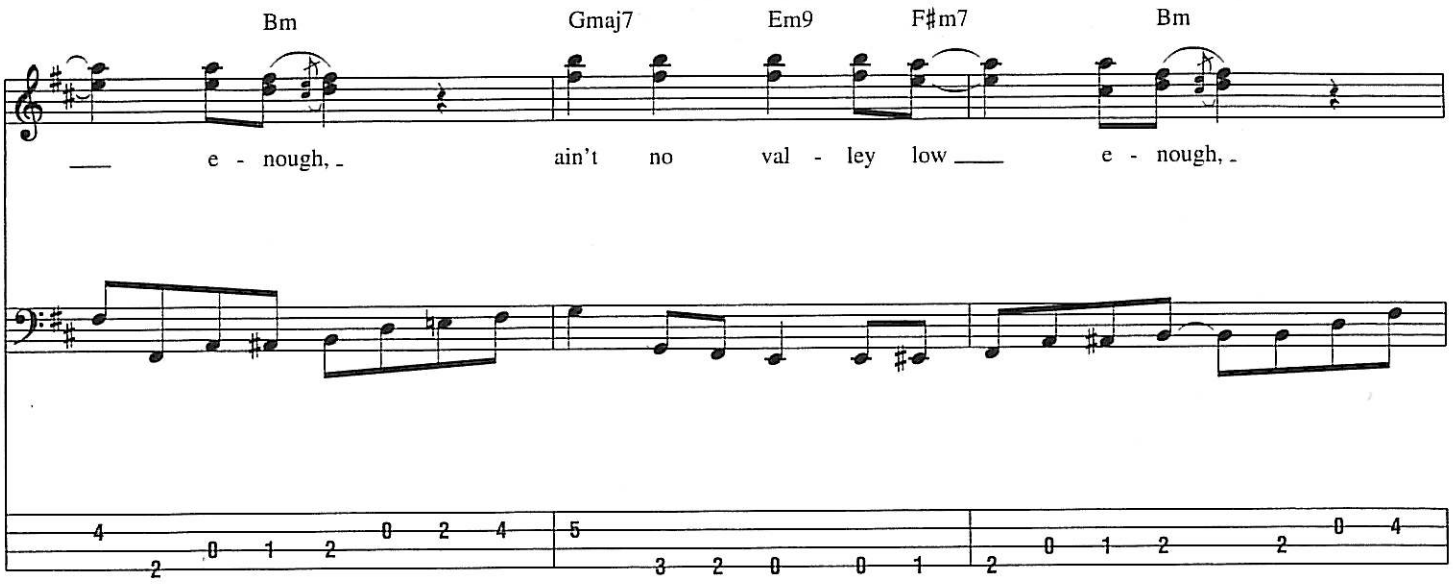

Gmaj7 Em9 F♯m7 Bm Gmaj7 Em9 F♯m7
ain't no val - ley low e - nough, ain't no riv - er wide

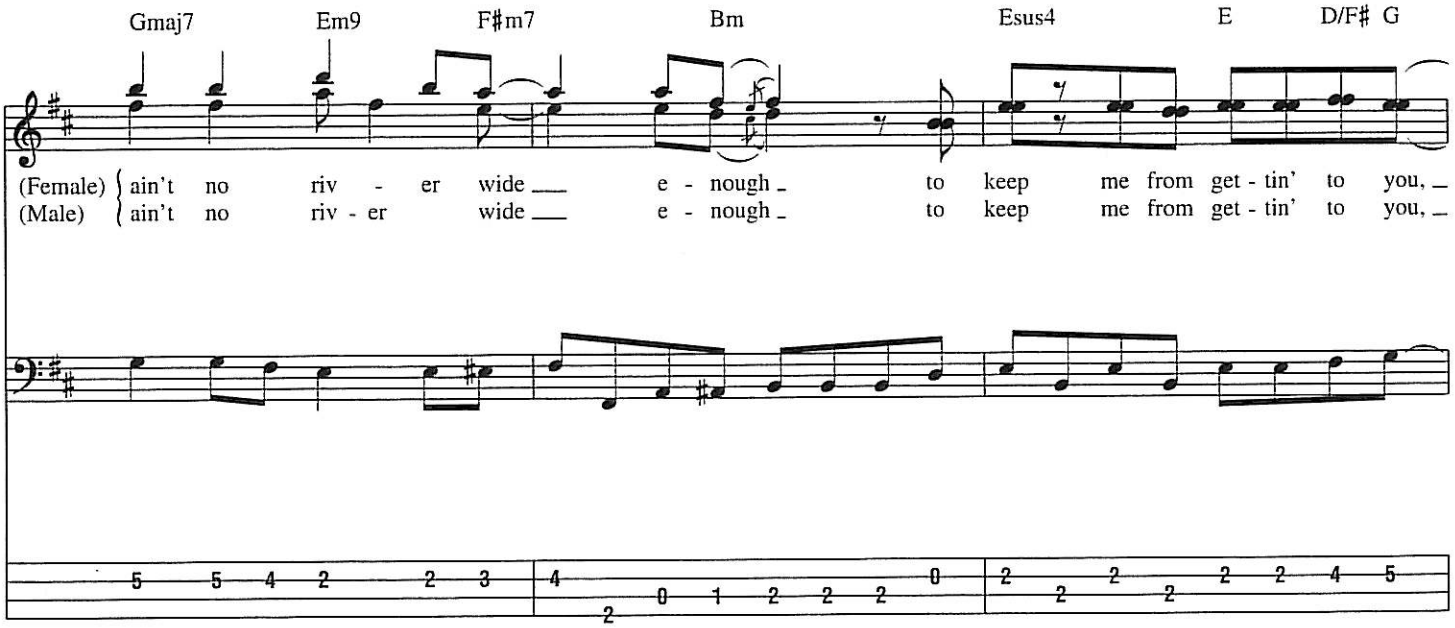

Bm
Esus4
E
D/F♯ G
e - nough _
(Male:) to keep me from get - tin' to you, ___ babe. 2. Re - mem - ber the day _
(Female:) to keep me from get - tin' to you, ___ ba - by.

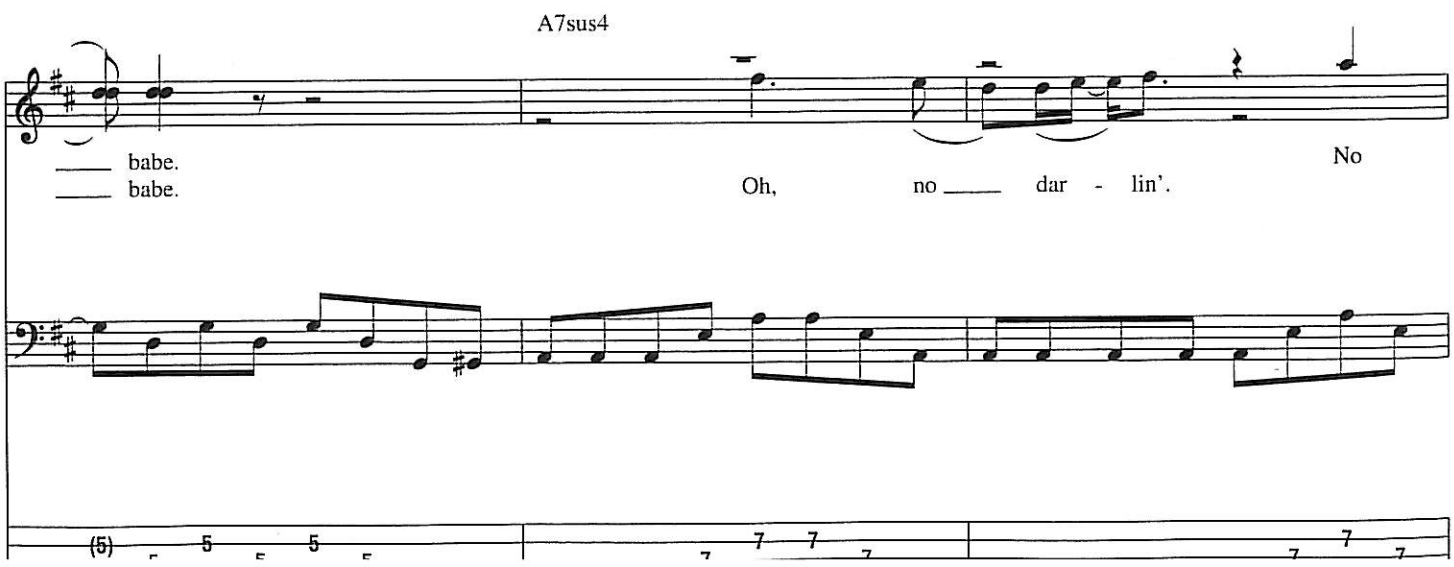

Verse
Bm7/A
G♯m7♭5
Gmaj7
F♯m7
Em9
3
___ I set you free? ___ I told you you could al - ways _ count on me,

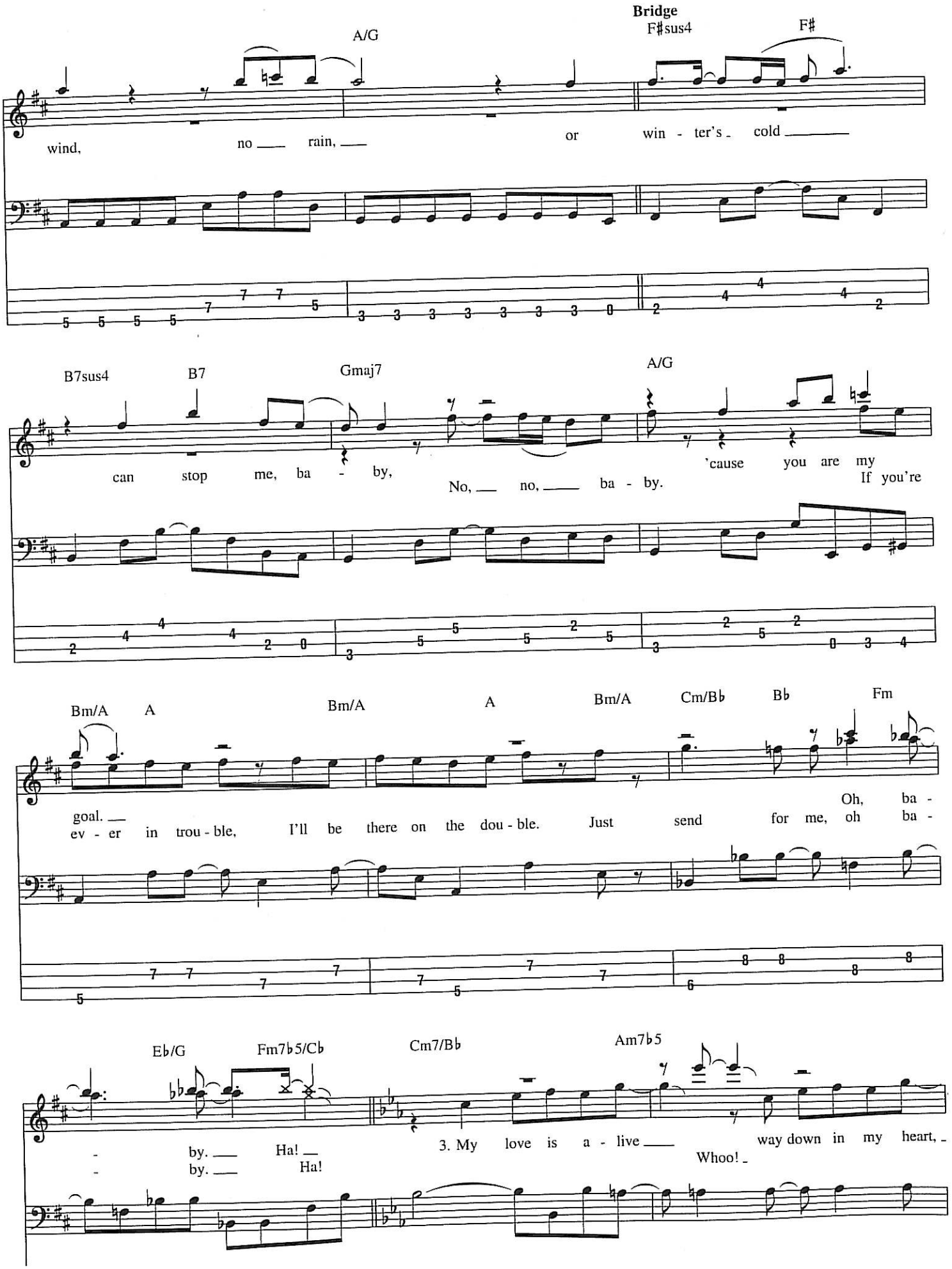

D/F♯
G
E/G♯
Bm7/A
G♯m7♭5
3
dar - lin'. From that day ___ on, _____ I made _ a vow. ___ I'll be there when you want _

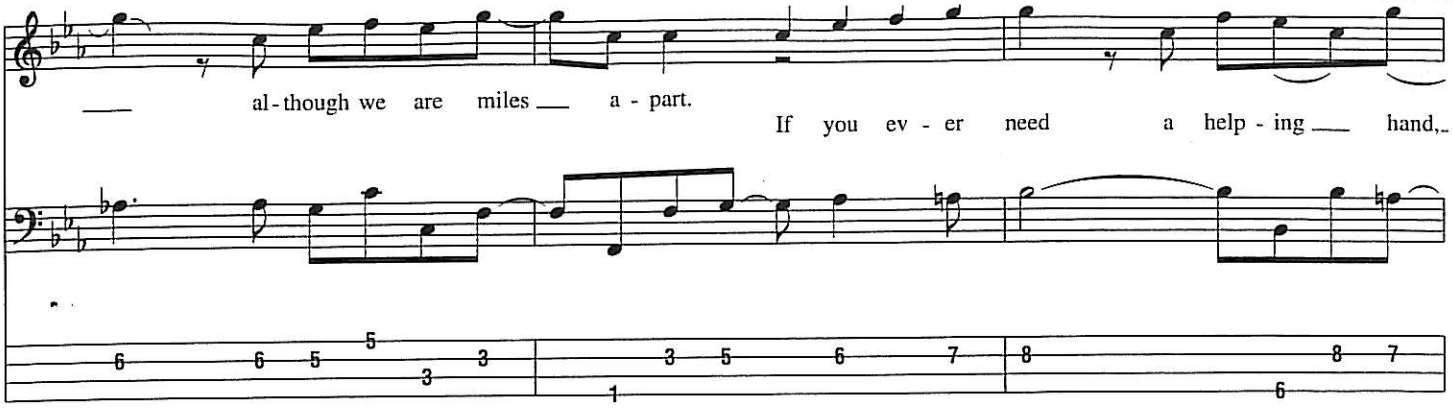

Chorus
Gmaj7
F♯m7
Em7
F♯m7
Gmaj7
Em9
F♯m7
___ me, some way, ___ some - how. _
(Male) Oh ba - by there
(Female) 'Cause ba - by, there
ain't no moun - tain high _

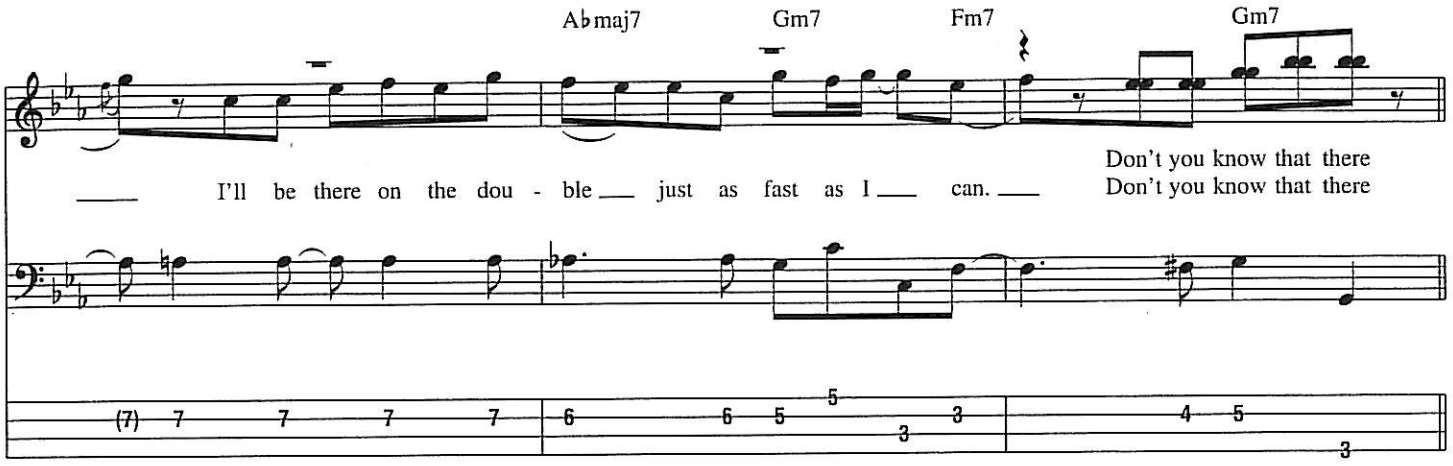

Bm
Gmaj7
Em9
F♯m7
Bm
___ e - nough, _ ain't no val - ley low ___ e - nough, _


Gmaj7
Em9
F♯m7
Bm
Esus4
E
D/F♯ G
(Female) ain't no riv - er wide ___ e - nough _ to keep me from get - tin' to you, _
(Male) ain't no riv - er wide ___ e - nough _ to keep me from get - tin' to you, _

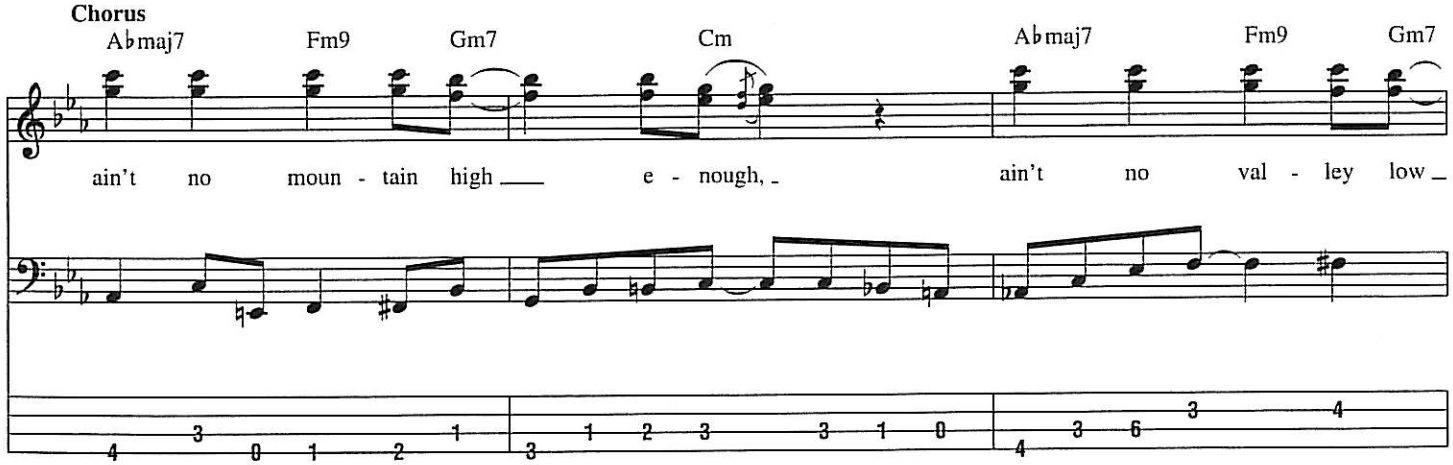

A7sus4
___ babe.
___ babe.
Oh, no ___ dar - lin'.
No

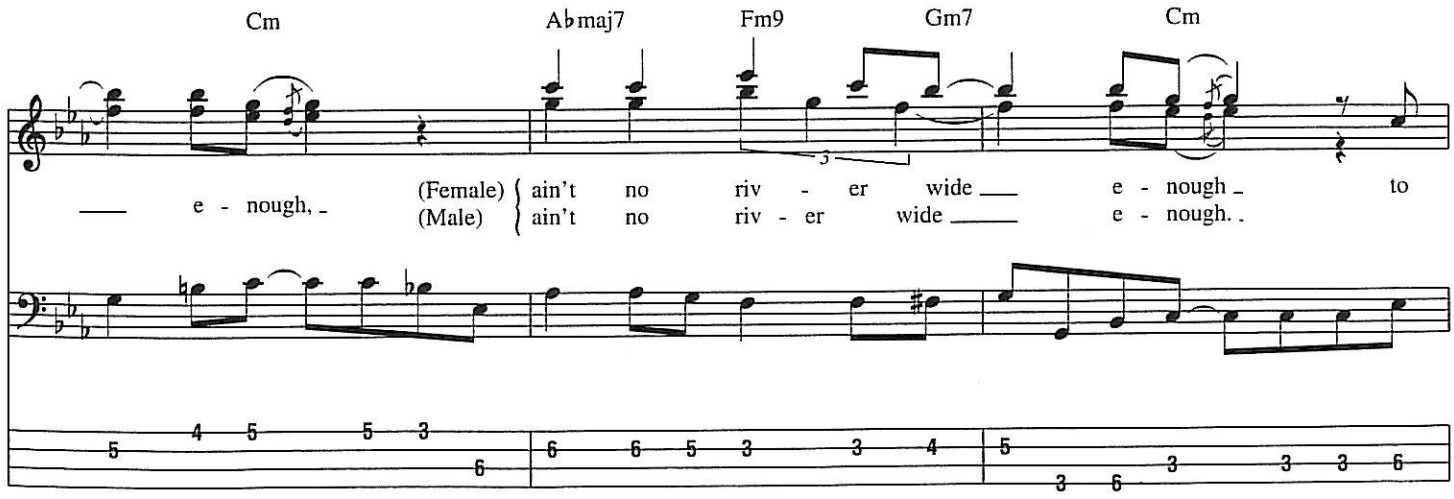

Bridge
A/G
F♯sus4
F♯
wind, no ___ rain, ___ or win - ter's _ cold ___
B7sus4
B7
Gmaj7
A/G
can stop me, ba - by, No, ___ no, ___ ba - by. 'cause you are my If you're
Bm/A
A
Bm/A
A
Bm/A
Cm/B♭
B♭
Fm
goal. ___ ev - er in trou - ble, I'll be there on the dou - ble. Just send for me, oh Oh, ba - ba -
E♭/G
Fm7♭5/C♭
Cm7/B♭
Am7♭5
- by. ___ Ha! ___ - by. ___ Ha! 3. My love is a - live ___ Whoo! _ way down in my heart, _

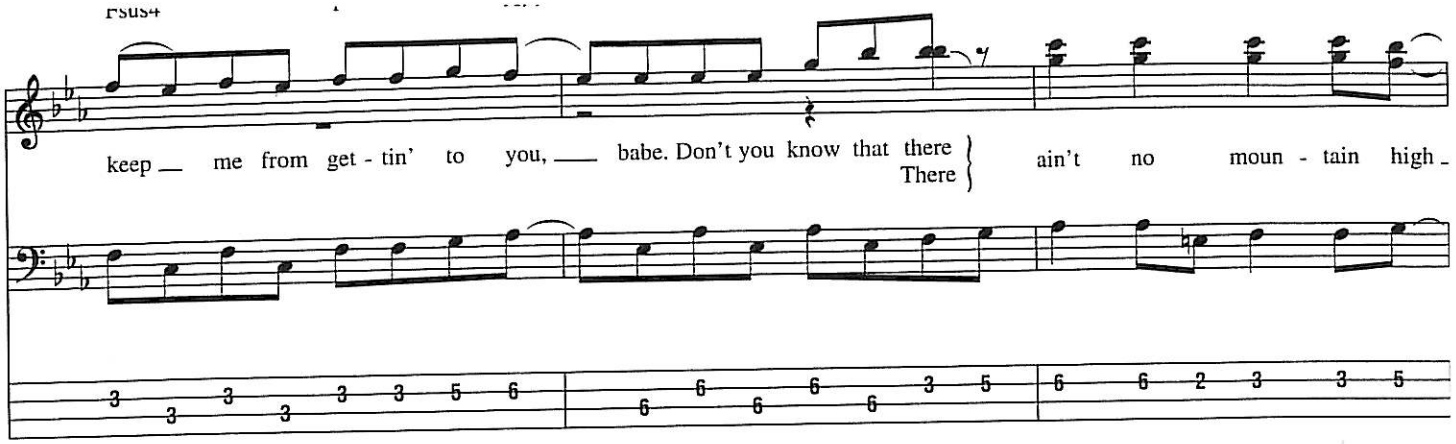

al - though we are miles a - part.
If you ev - er need a help - ing hand,

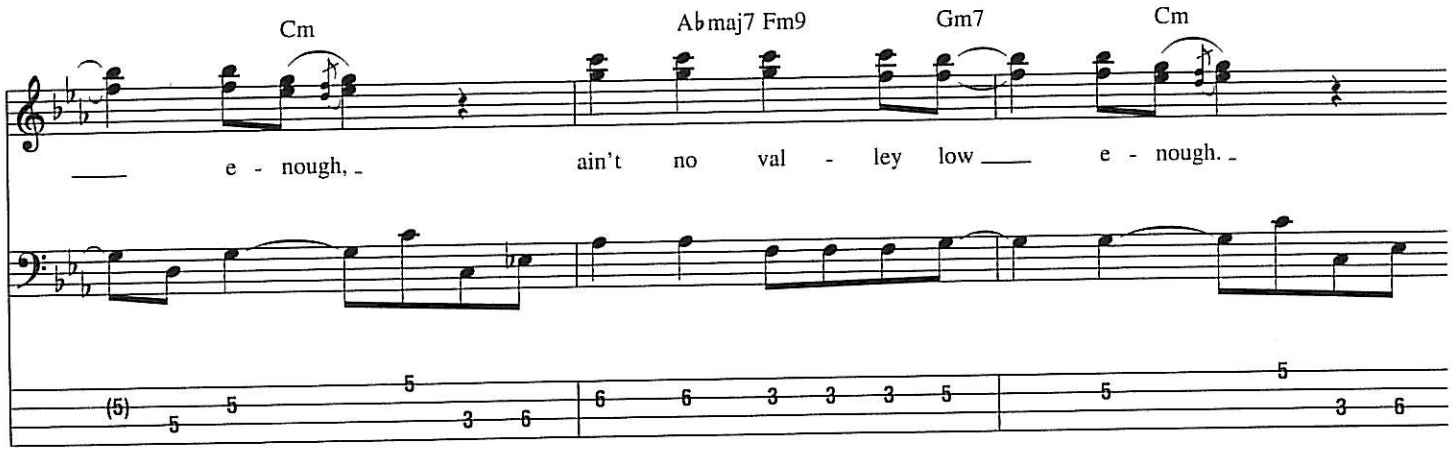

Abmaj7
Gm7
Fm7
Gm7
I'll be there on the dou - ble just as fast as I can.
Don't you know that there
Don't you know that there

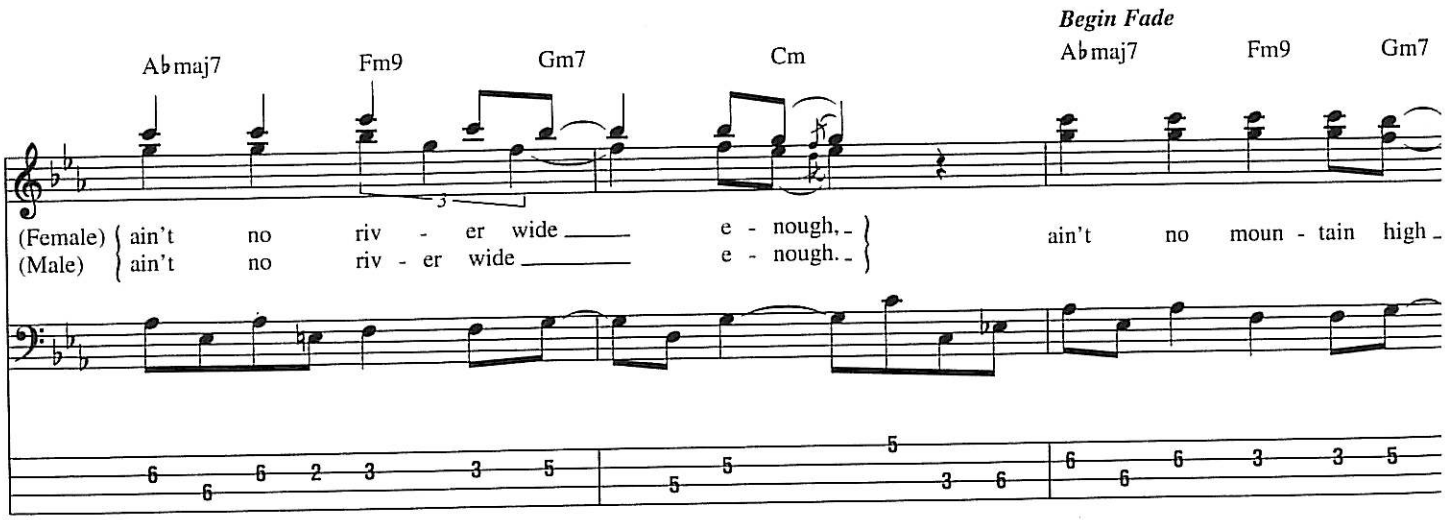
Chorus

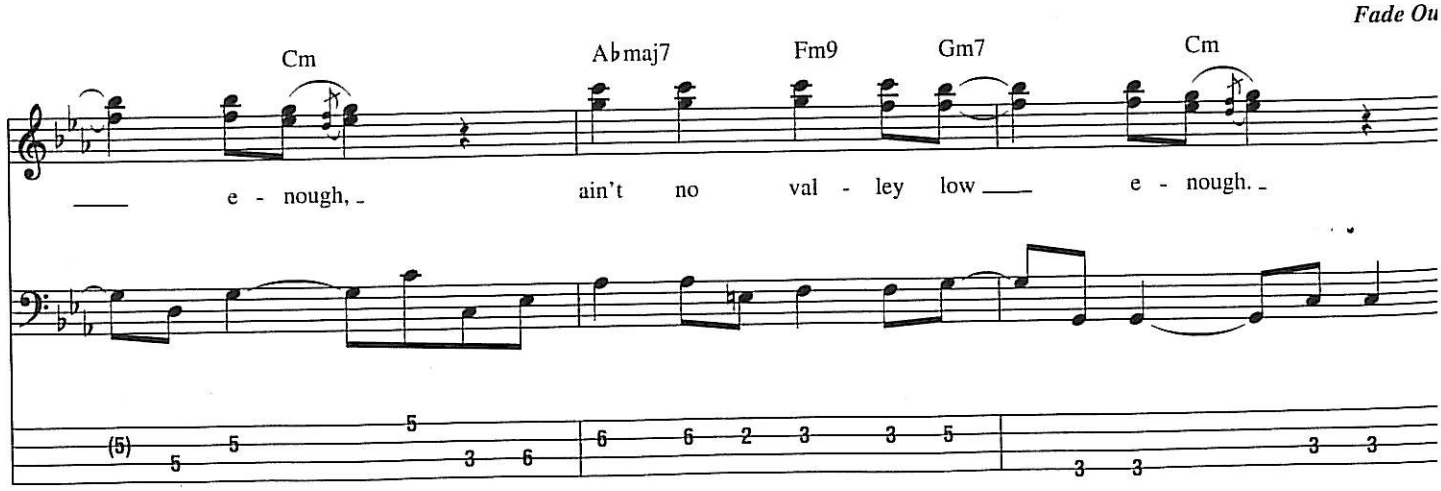

Abmaj7
Fm9
Gm7
Cm
Abmaj7
Fm9
Gm7
ain't no moun - tain high e - nough,
ain't no val - ley low


Cm
Abmaj7
Fm9
Gm7
Cm
e - nough,
(Female) ain't no riv - er wide e - nough to
(Male) ain't no riv - er wide e - nough.


Fsus4
keep me from get - tin' to you, babe. Don't you know that there
There
ain't no moun - tain high

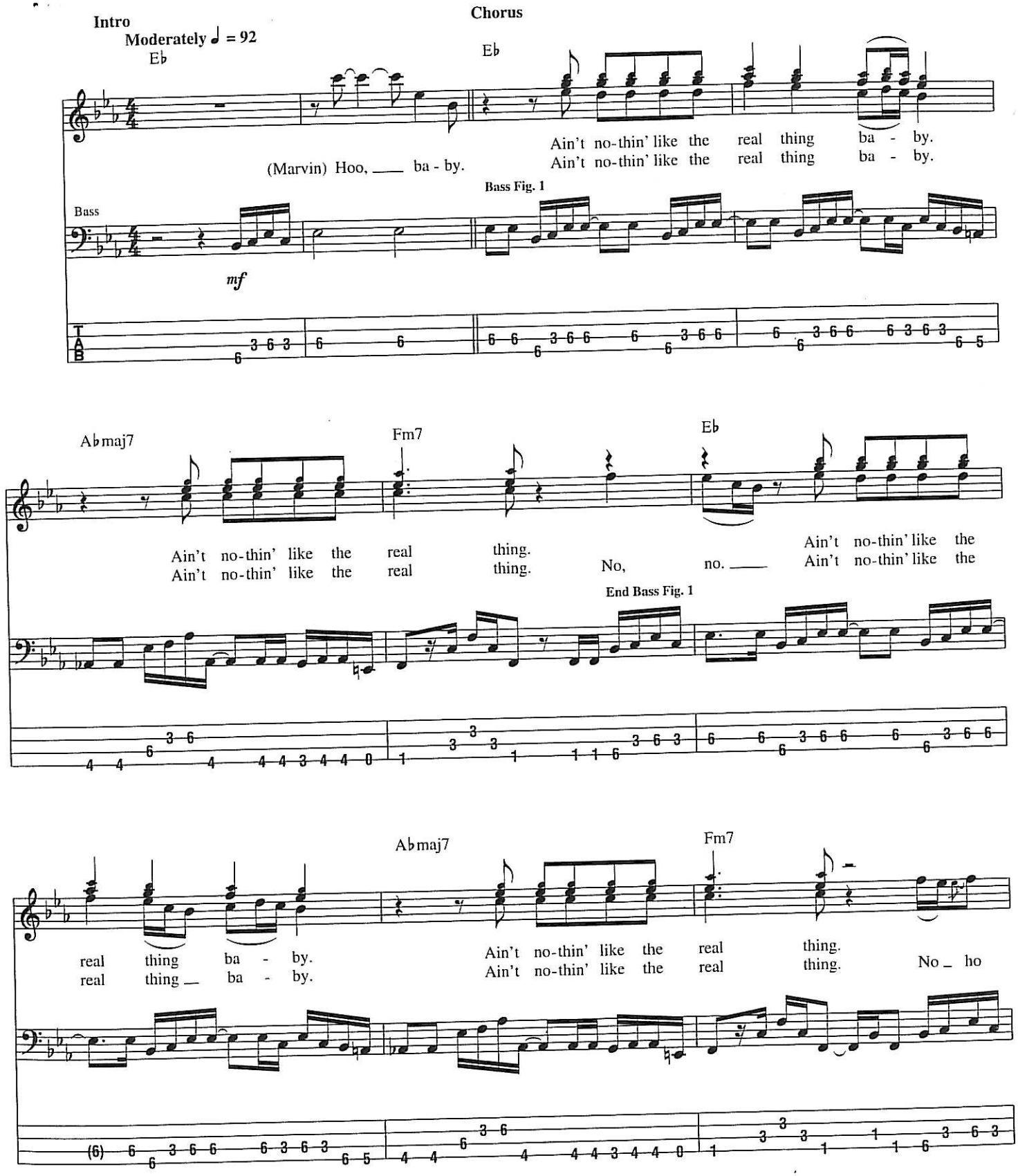

Cm
Abmaj7 Fm9
Gm7
Cm
e - nough,
ain't no val - ley low
e - nough.


Begin Fade
Abmaj7
Fm9
Gm7
Cm
Abmaj7
Fm9
Gm7
(Female) ain't no riv - er wide
(Male) ain't no riv - er wide
e - nough,
e - nough.
ain't no moun - tain high


Fade Ou
Cm
Abmaj7
Fm9
Gm7
Cm
e - nough,
ain't no val - ley low
e - nough.

Ain't Nothing Like the Real Thing

Words and Music by Nickolas Ashford and Valerie Simpson



Verse

Eb Eb Fm Eb/G Abmaj7 Cm(maj7)/G

(Tammi) 1. I've got your pic-ture hang-in' on the wall,_ but it can't see _ or come to me_ when I hey.

Cm7 Cm Cm/B Bbm7 Eb7 Eb/A Cm/G Cm/Eb Eb

call your name._ I real - ize _ it's just a pic - ture in a frame. ___

(Marvin) 2. Hoo. I read your

Bkgd. Voc.: w/ Voc. Fig. 1

Eb Fm Eb/G Abmaj7 Cm(maj7)/G

let - ter ___ when you're not here, ___ but they don't move _ me and they don't groove_ me like

Cm7 Cm Cm/B Bbm7 Cm/G Eb/A Cm/G Cm/Eb Eb

Don't you know? _

when I hear ___ your_ sweet voice _ whis-per-ing ___ in my ear. ___

Voc. Fig. 1
Bkgd. Voc.

Ain't no-thin' like the real thing ba - by.
Ain't no-thin' like the real thing ba - by.

Ain't no-thin' like the real thing. 3. I play my
Ain't no-thin' like the real thing.

Verse

Bkgd. Voc.: w/ Voc. Fig. 1

Eb Fm Eb/G Abmaj7 Cm(maj7)/G

game of fan - ta - sy. I pre - tend what I know in re -

Bass

Cm7 Cm Cm/B Bbm7 Eb7 Eb/A Cm/G Cm/Eb Eb

- al - i - ty. I need the shel - ter of your arms to com-fort me. No oth-er
(Marvin) No oth-er

Bridge

Gm7 G Cm Cm/B Eb/Bb Eb Fm7/Ab Eb/Bb

sound is quite the same as your name. No touch can do half as much
sound is quite the same as your name. No touch can do half as much to make me feel

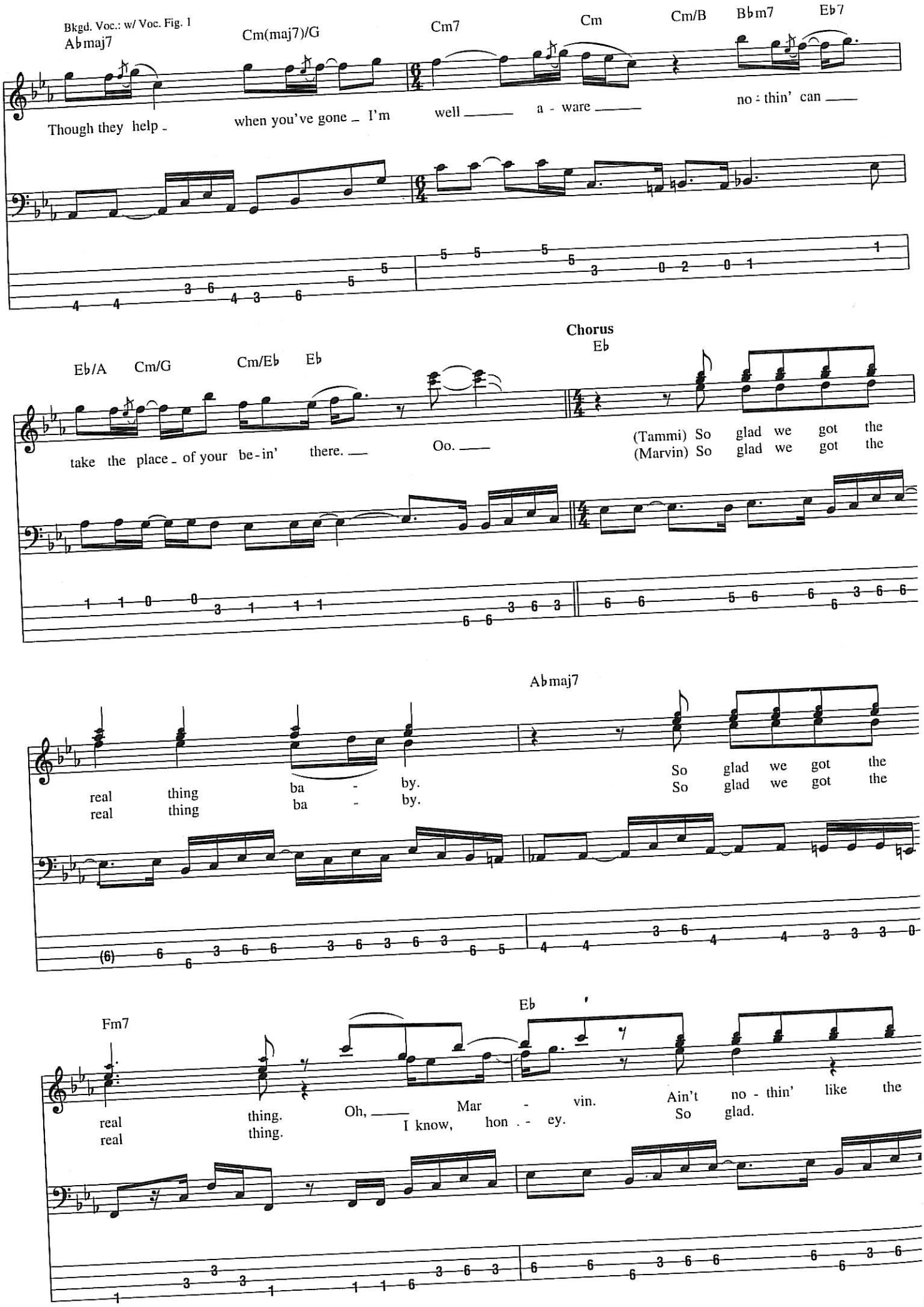
Db°7 Fm Bb7

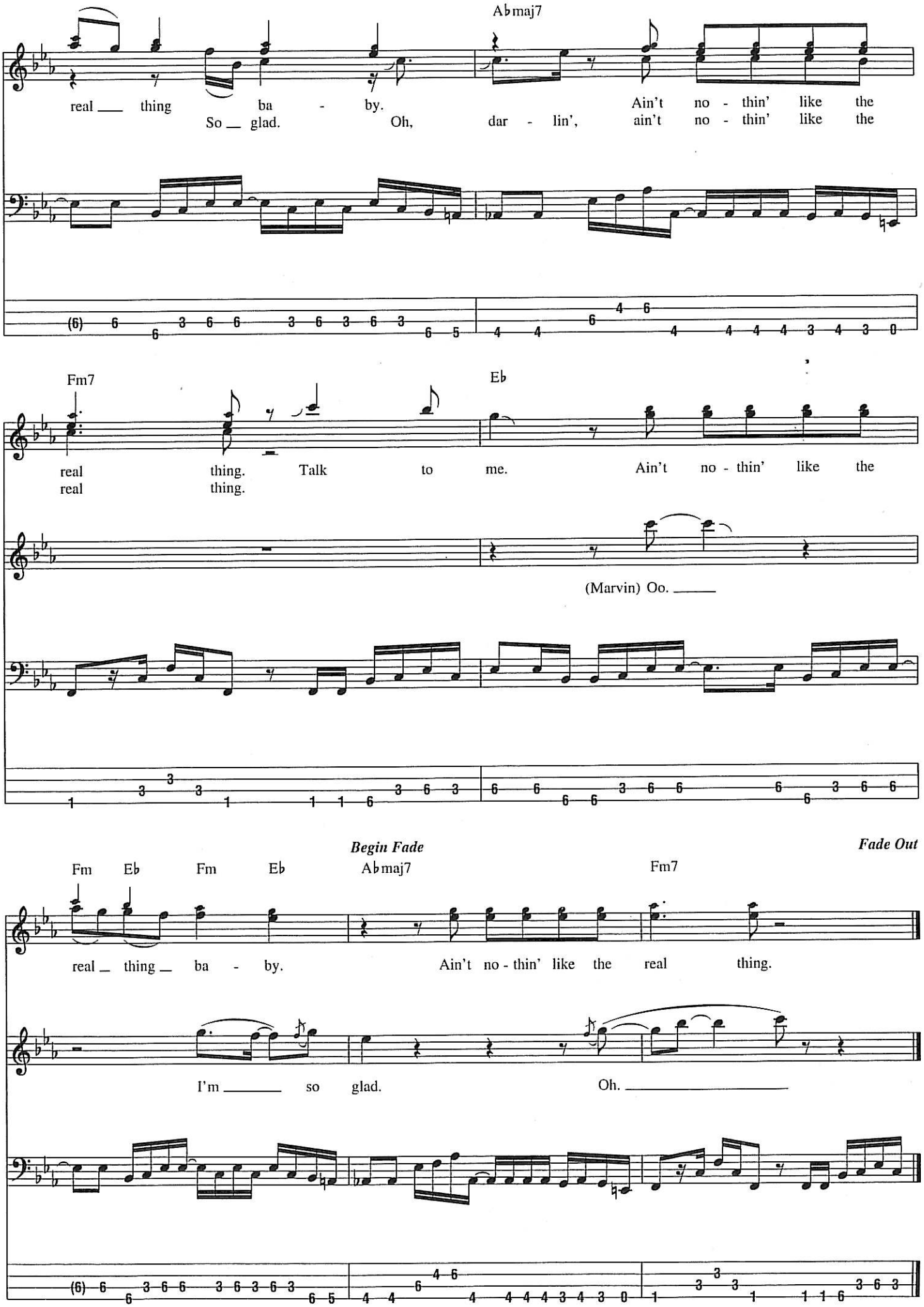
So let's stay to - geth - er.
bet - ter. Oh.

Verse

Eb Fm Eb/G

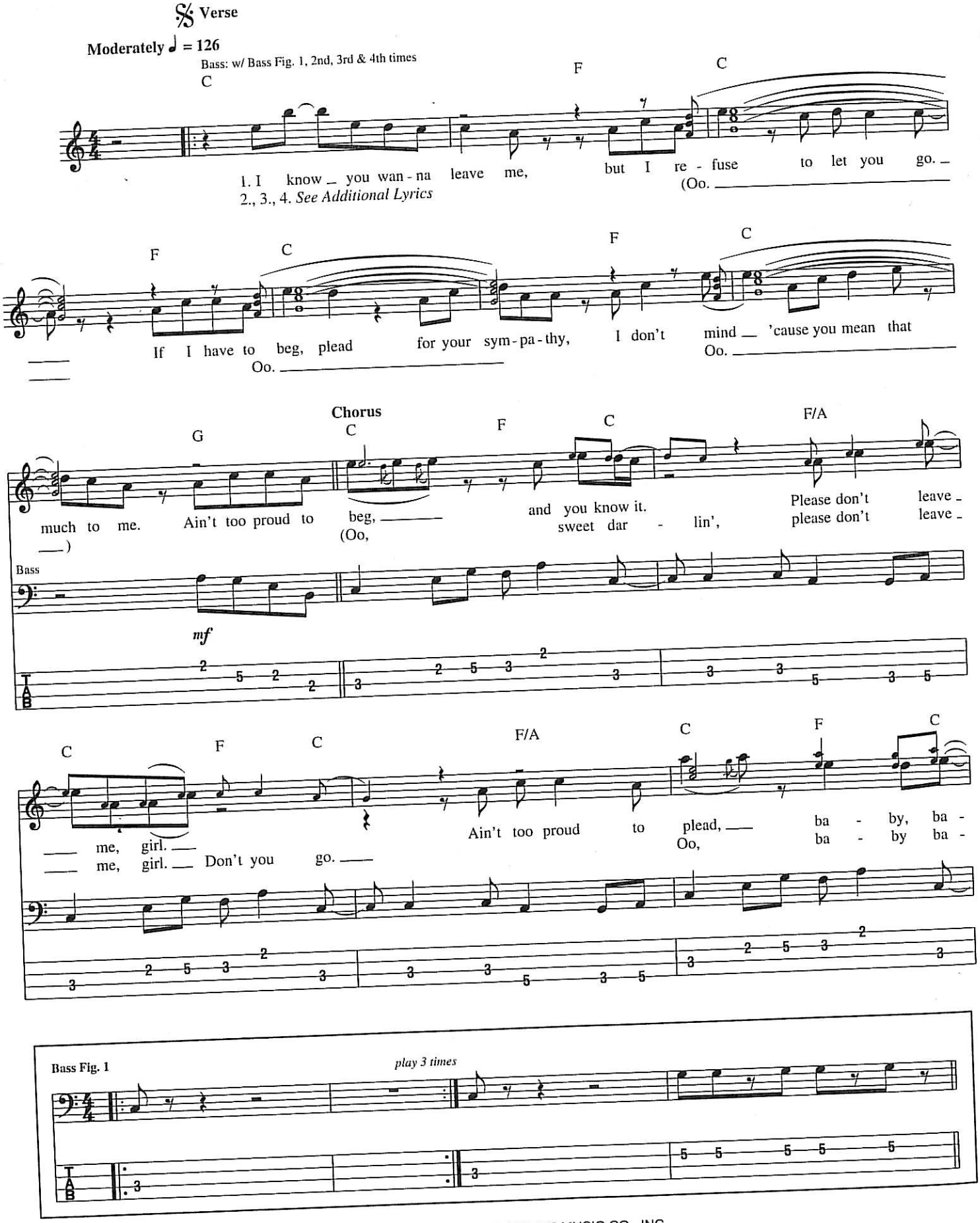
4. I got my mem-'ry to look back on.


Bkgd. Voc.: w/ Voc. Fig. 1
A♭maj7
Cm(maj7)/G
Cm7
Cm
Cm/B
B♭m7
E♭7
Though they help - when you've gone - I'm well — a - ware — no - thin' can —
Chorus
E♭
E♭/A
Cm/G
Cm/E♭
E♭
take the place - of your be - in' there. — Oo. —
(Tammi) So glad we got the
(Marvin) So glad we got the
A♭maj7
real thing ba - by.
real thing ba - by.
So glad we got the
So glad we got the
Fm7
E♭
real thing. Oh, — Mar - vin. Ain't no - thin' like the
real thing. I know, hon - ey. So glad.


A♭maj7
real ___ thing ba - by.
Ain't no - thin' like the
So ___ glad. Oh, dar - lin', ain't no - thin' like the
Fm7
E♭
real thing. Talk to me. Ain't no - thin' like the
real thing.
(Marvin) Oo. ___
Begin Fade
Fade Out
Fm E♭ Fm E♭ A♭maj7 Fm7
real ___ thing ___ ba - by. Ain't no - thin' like the real thing.
I'm ___ so glad. Oh. ___

Ain't Too Proud to Beg

Words and Music by Edward Holland and Norman Whitfield



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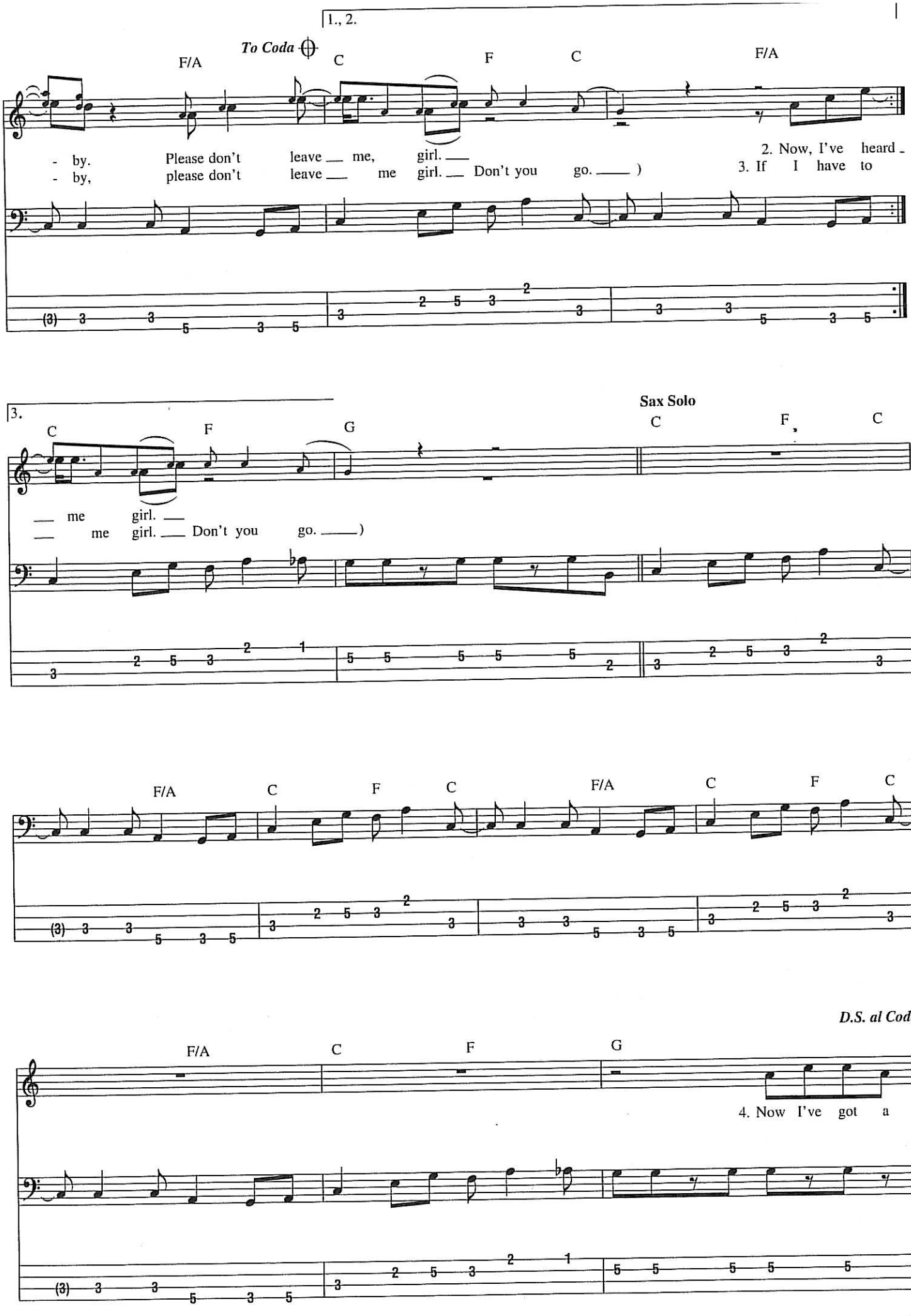
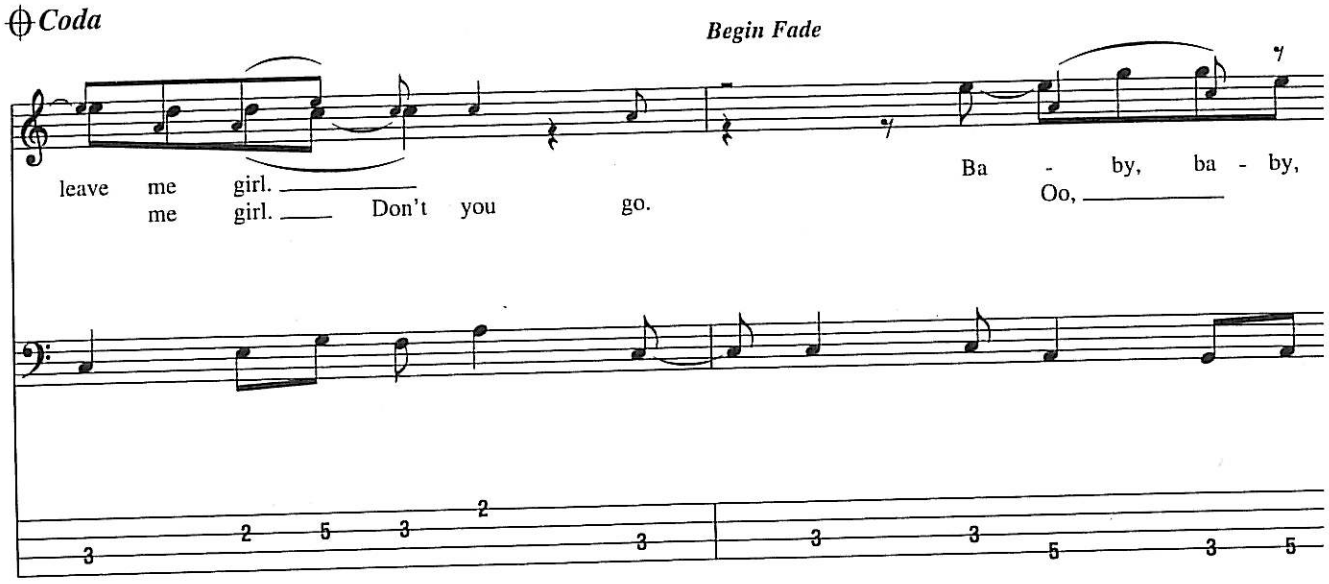
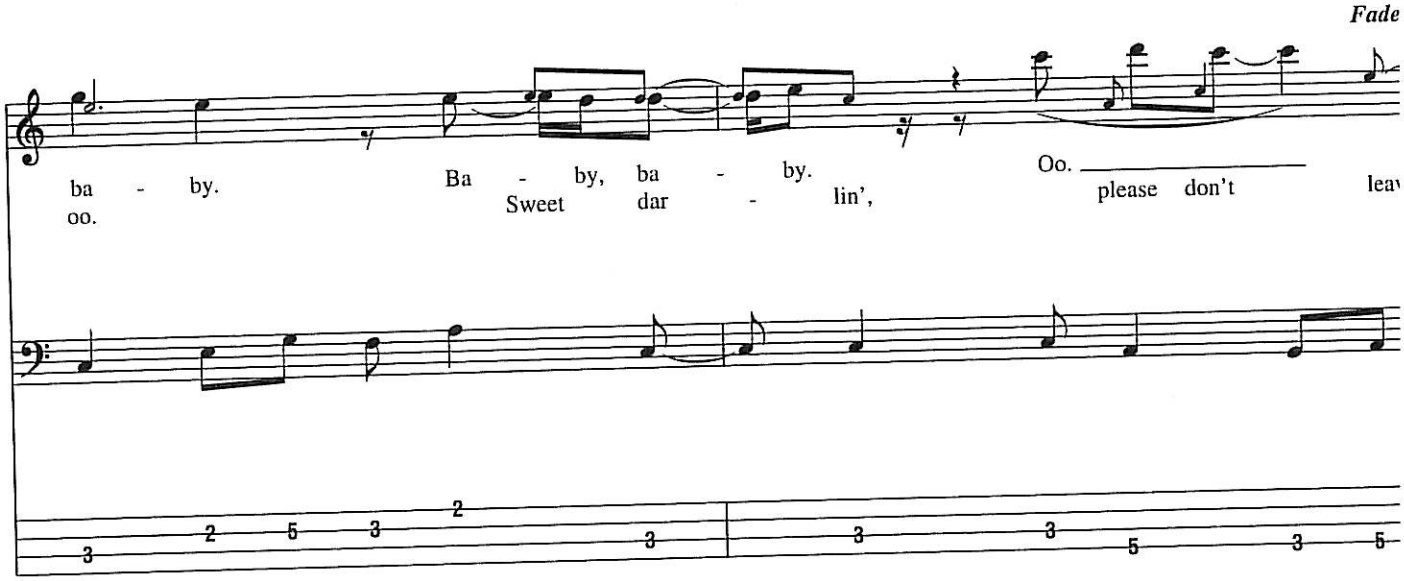

1., 2.
To Coda
F/A
C
F
C
F/A
- by.
- by,
Please don't
please don't
leave me,
leave me
girl.
girl. Don't you
go.)
2. Now, I've heard
3. If I have to
3.
Sax Solo
C
F
G
C
F
C
me
girl.
me
girl. Don't you
go.)
F/A
C
F
C
F/A
C
F
C
D.S. al Coda
F/A
C
F
G
4. Now I've got a





Additional Lyrics

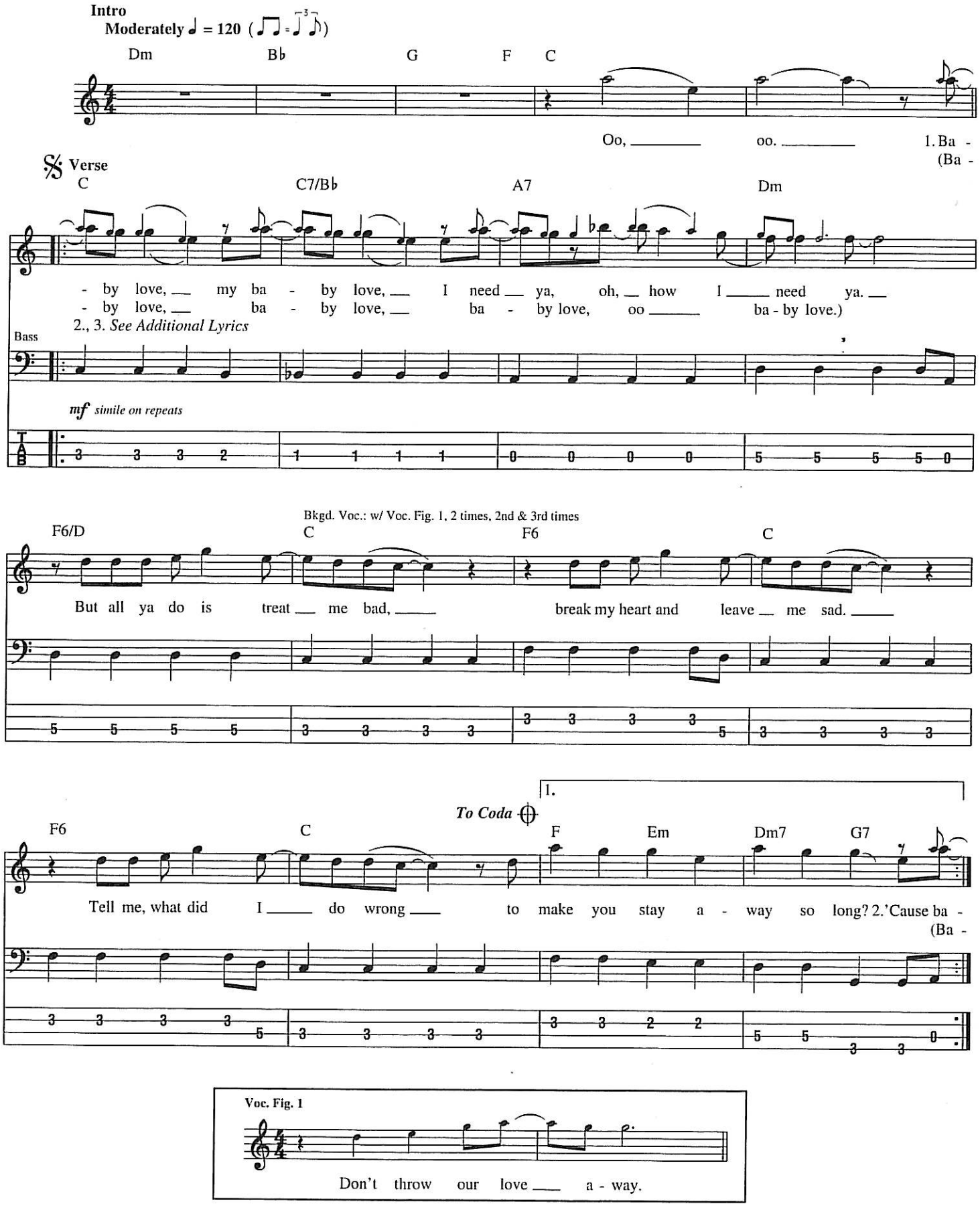
2. Now, I've heard a cryin' man is half a man,
With no sense of pride.
But if I have to cry to keep you, I don't mind weepin'
If it'll keep you by my side.

3. If I have to sleep on your doorstep all night and day
Just to keep you from walking away.
Let your friends laugh, even this I can stand,
'Cause I wanna keep you any way I can.

4. Now I've got a love so deep in the pit of my heart,
And each day it grows more and more.
I'm not ashamed to call and plead to you, baby,
If pleading keeps you from walking out that door.

Baby Love

Words and Music by Brian Holland, Edward Holland and Lamont Dozier


Intro
Moderately ♩ = 120

Oo, oo. 1. Ba -
(Ba -
Verse

- by love, my ba - by love, I need ya, oh, how I need ya.
- by love, ba - by love, ba - by love, oo ba - by love.)
2., 3. See Additional Lyrics
Bass
mf simile on repeats
Bkgd. Voc.: w/ Voc. Fig. 1, 2 times, 2nd & 3rd times

But all ya do is treat me bad, break my heart and leave me sad.
To Coda
1.

Tell me, what did I do wrong to make you stay a - way so long? 2.'Cause ba -
(Ba -
Voc. Fig. 1
Don't throw our love a - way.

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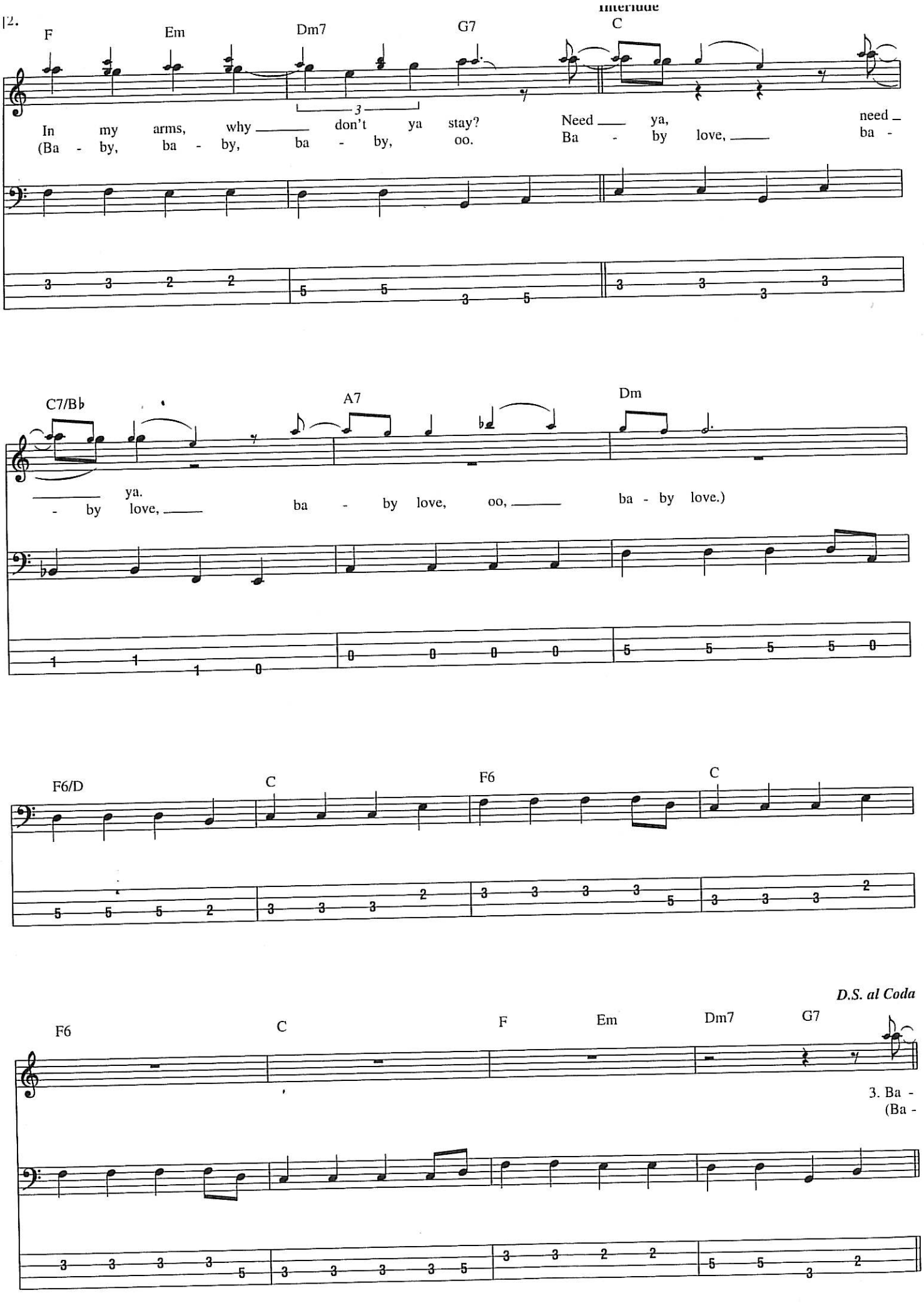
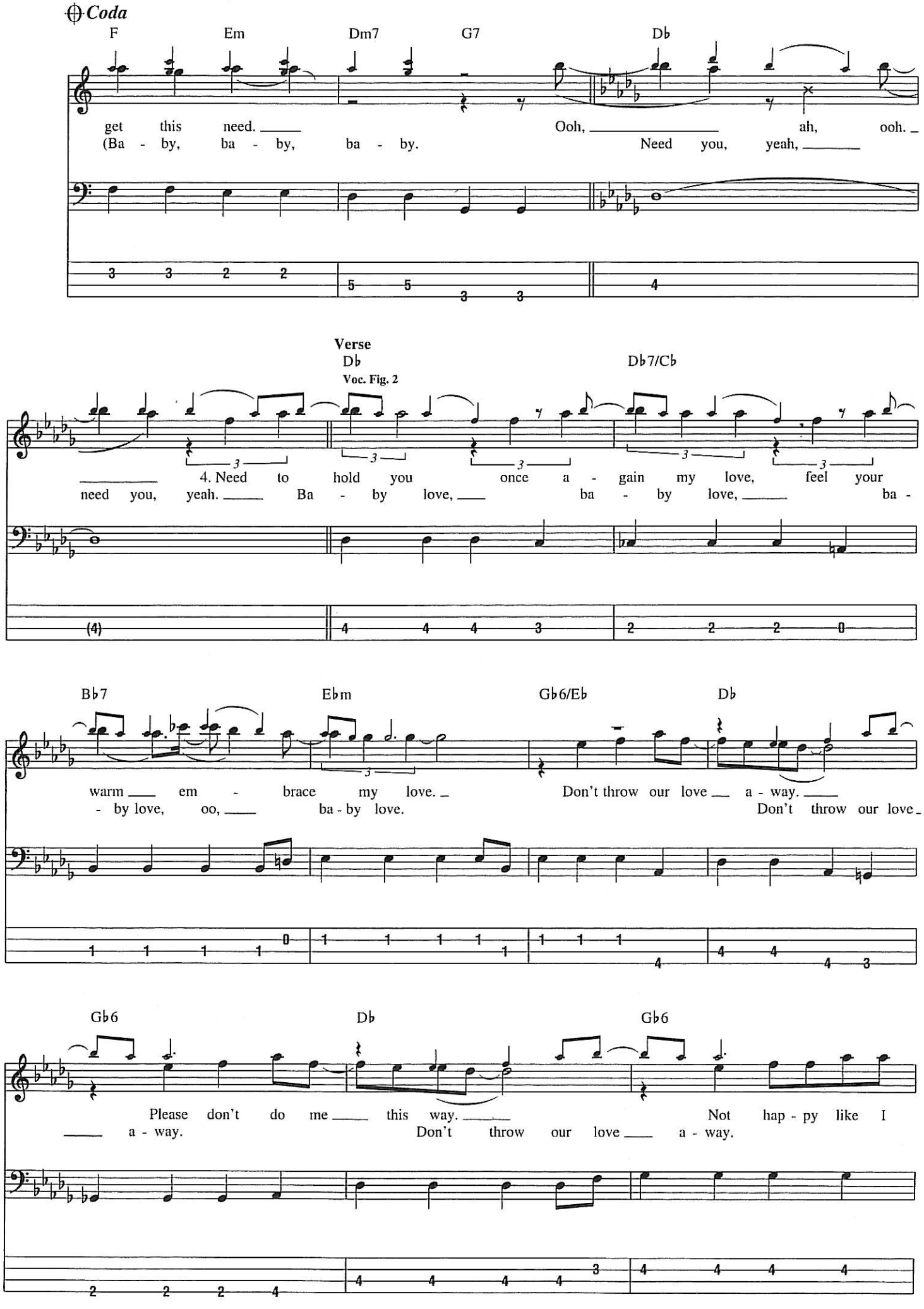
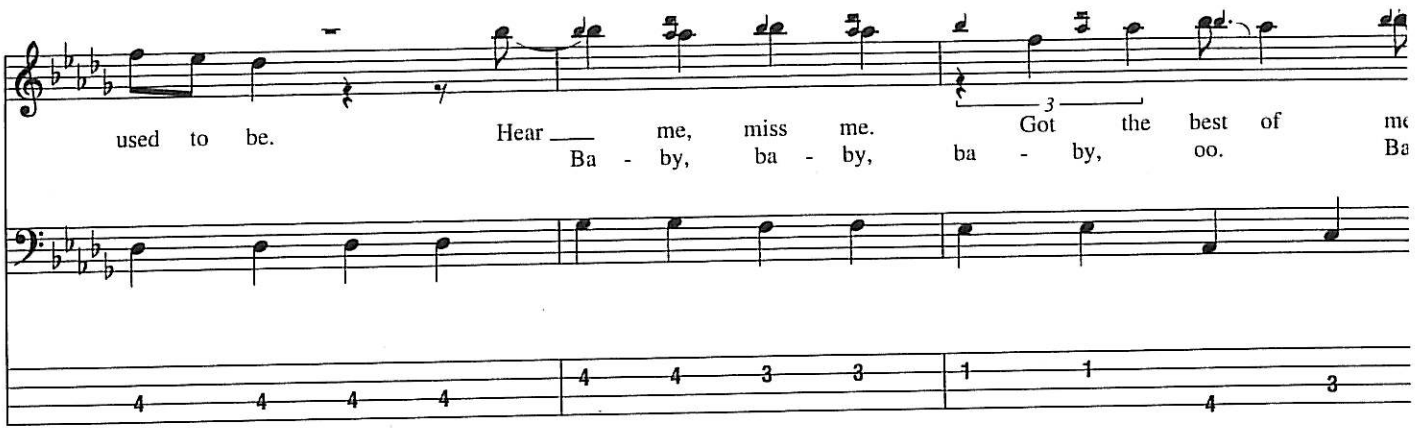
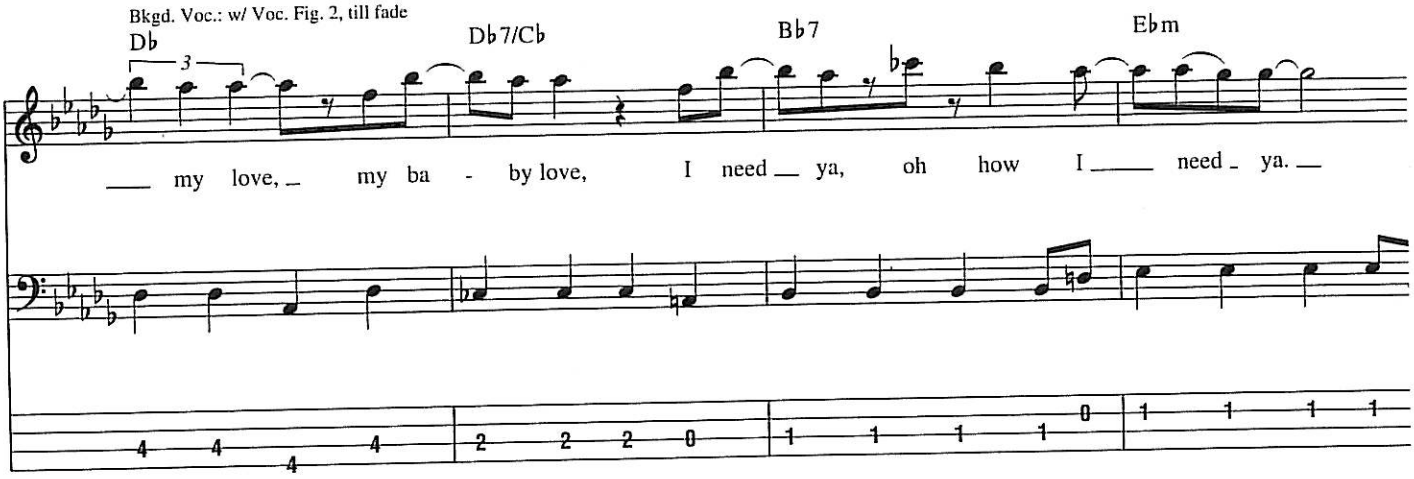

2.
Interlude
F
Em
Dm7
G7
C
In my arms, why don't ya stay?
(Ba - by, ba - by, ba - by, oo.
Need ya, need
Ba - by love, ba -
C7/Bb
A7
Dm
ya.
- by love, ba - by love, oo, ba - by love.)
F6/D
C
F6
C
D.S. al Coda
F6
C
F
Em
Dm7
G7
3. Ba -
(Ba -

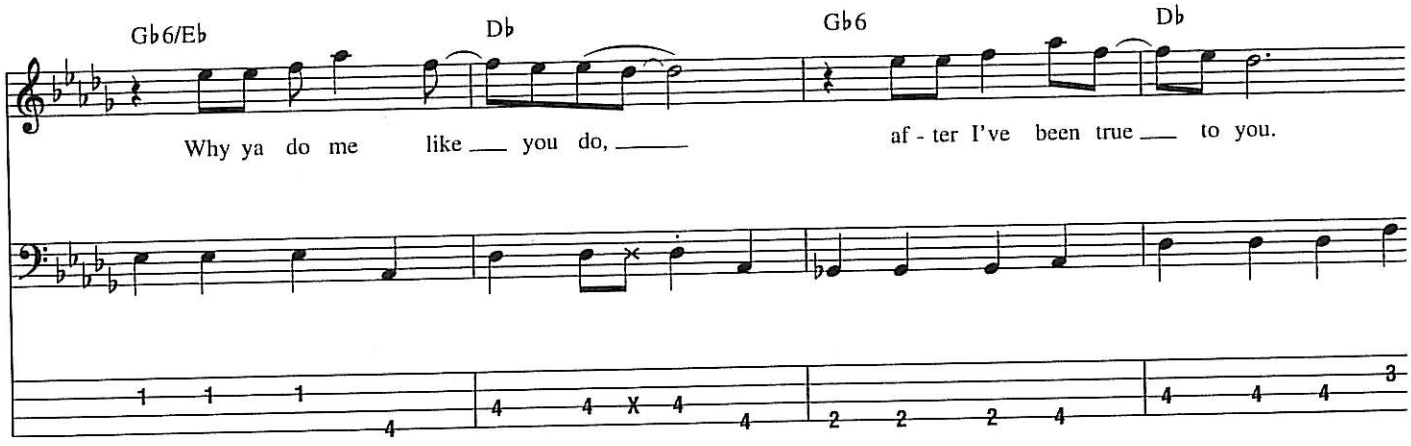

Coda
F
Em
Dm7
G7
Db
get this need.
(Ba - by, ba - by, ba - by.
Ooh, ah, ooh.
Need you, yeah,
Verse
Db
Voc. Fig. 2
Db7/Cb
4. Need to hold you once a - gain my love, feel your
need you, yeah. Ba - by love, ba - by love, ba -
Bb7
Ebm
Gb6/Eb
Db
warm em - brace my love.
- by love, oo, ba - by love.
Don't throw our love a - way.
Don't throw our love
Gb6
Db
Gb6
Please don't do me this way.
a - way.
Don't throw our love a - way.
Not hap - py like I

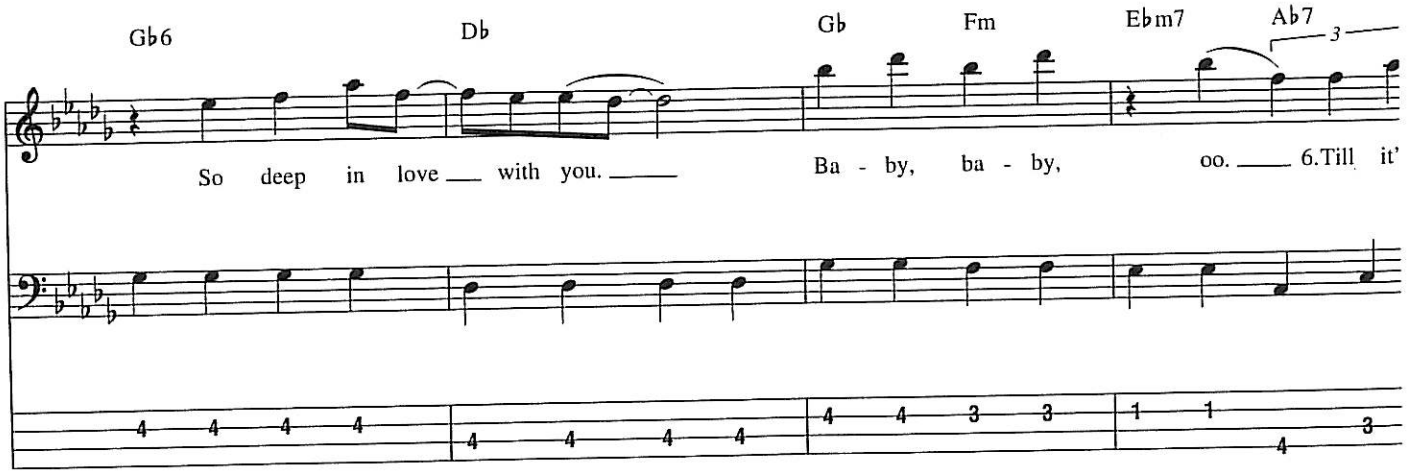


Verse

Bkgd. Voc.: w/ Voc. Fig. 2, till fade





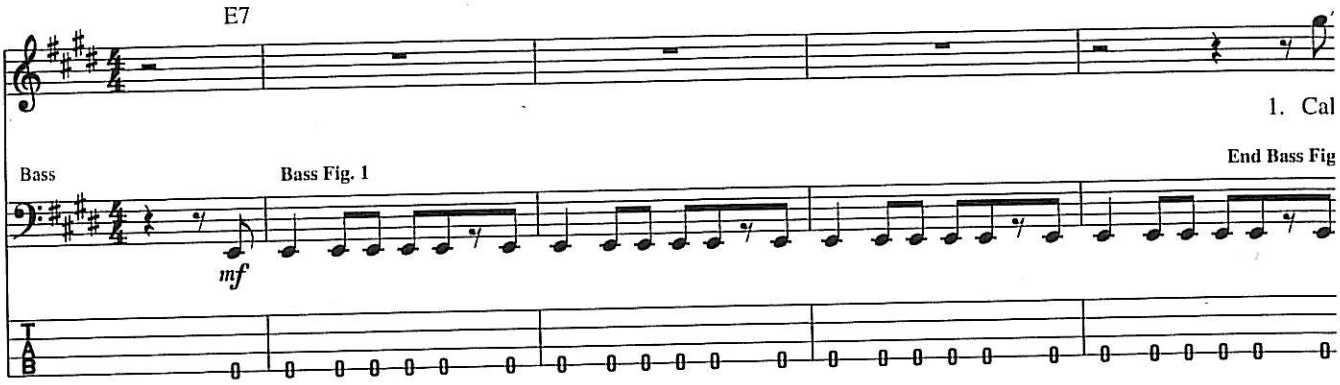


Dancing in the Street

Words and Music by Marvin Gaye, Ivy Hunter and William Stevenson

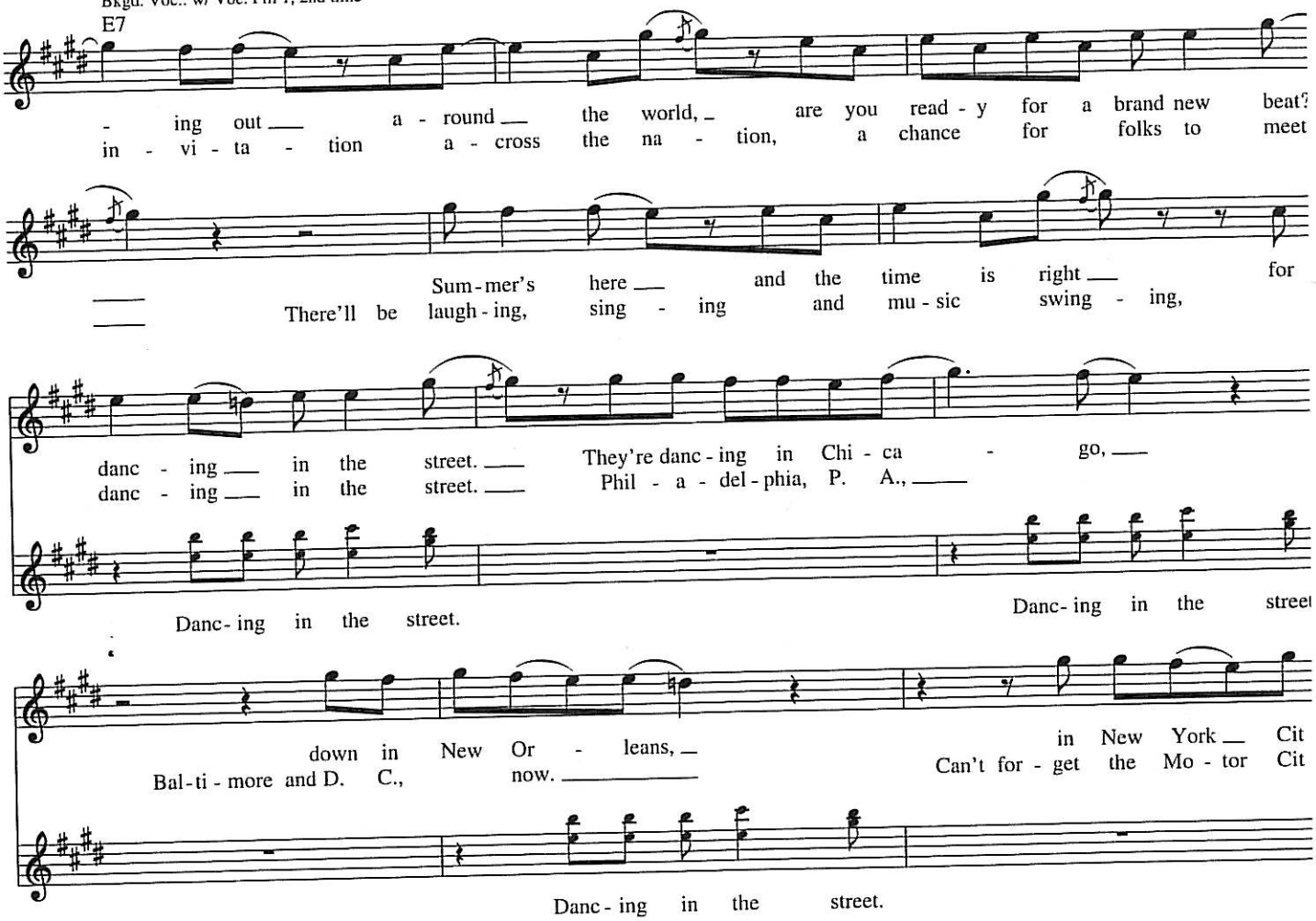
Intro

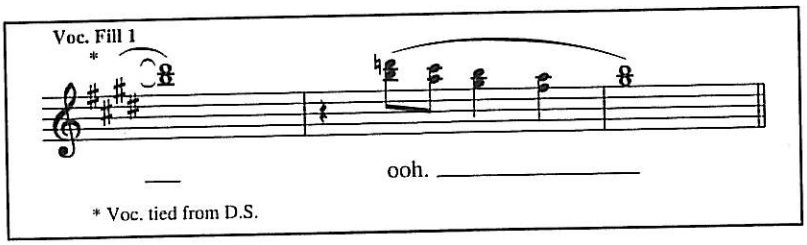
Moderately ♩ = 114



Verse

Bass: w/ Bass Fig. 1, 3 times
Bkgd. Voc.: w/ Voc. Fill 1, 2nd time





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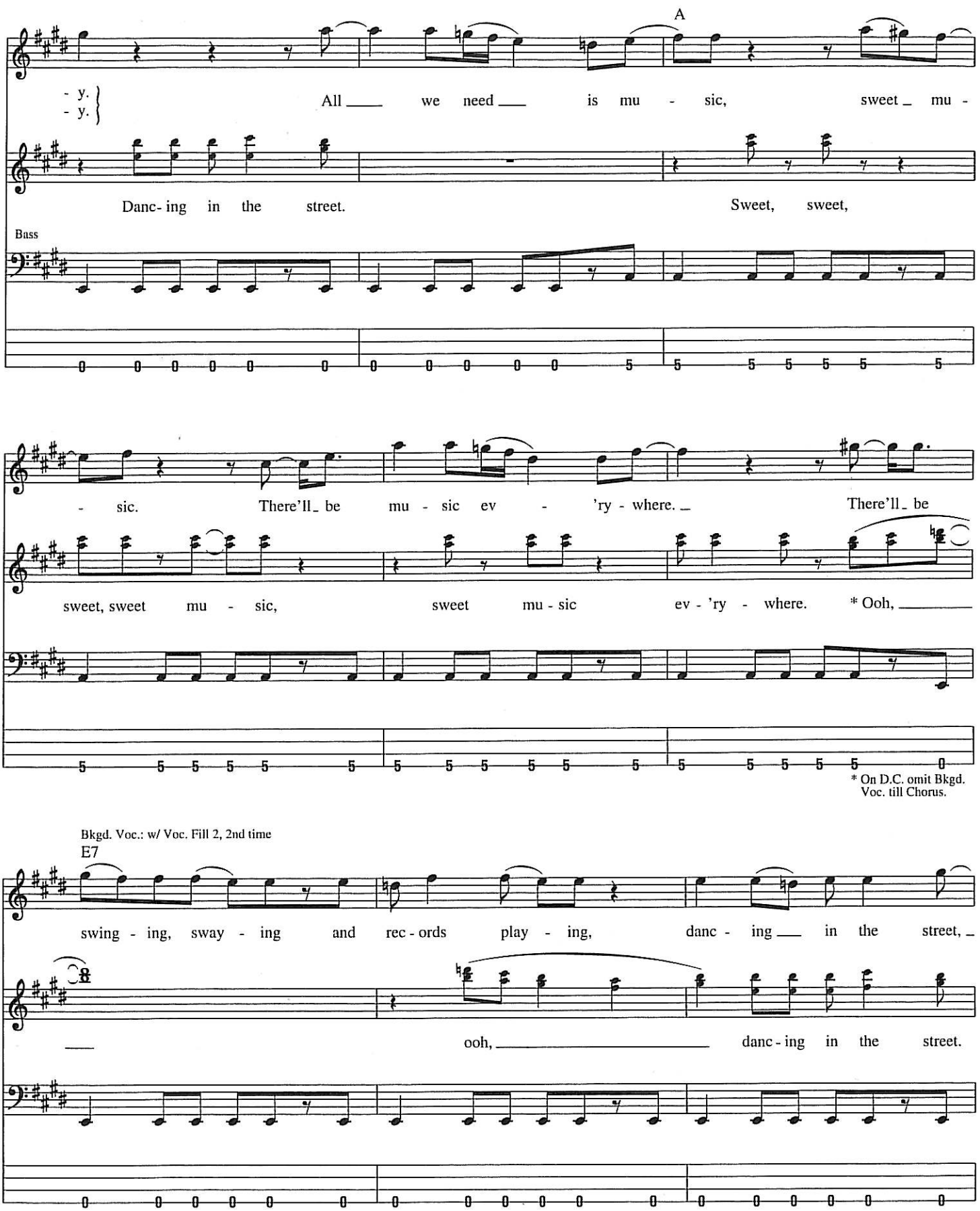
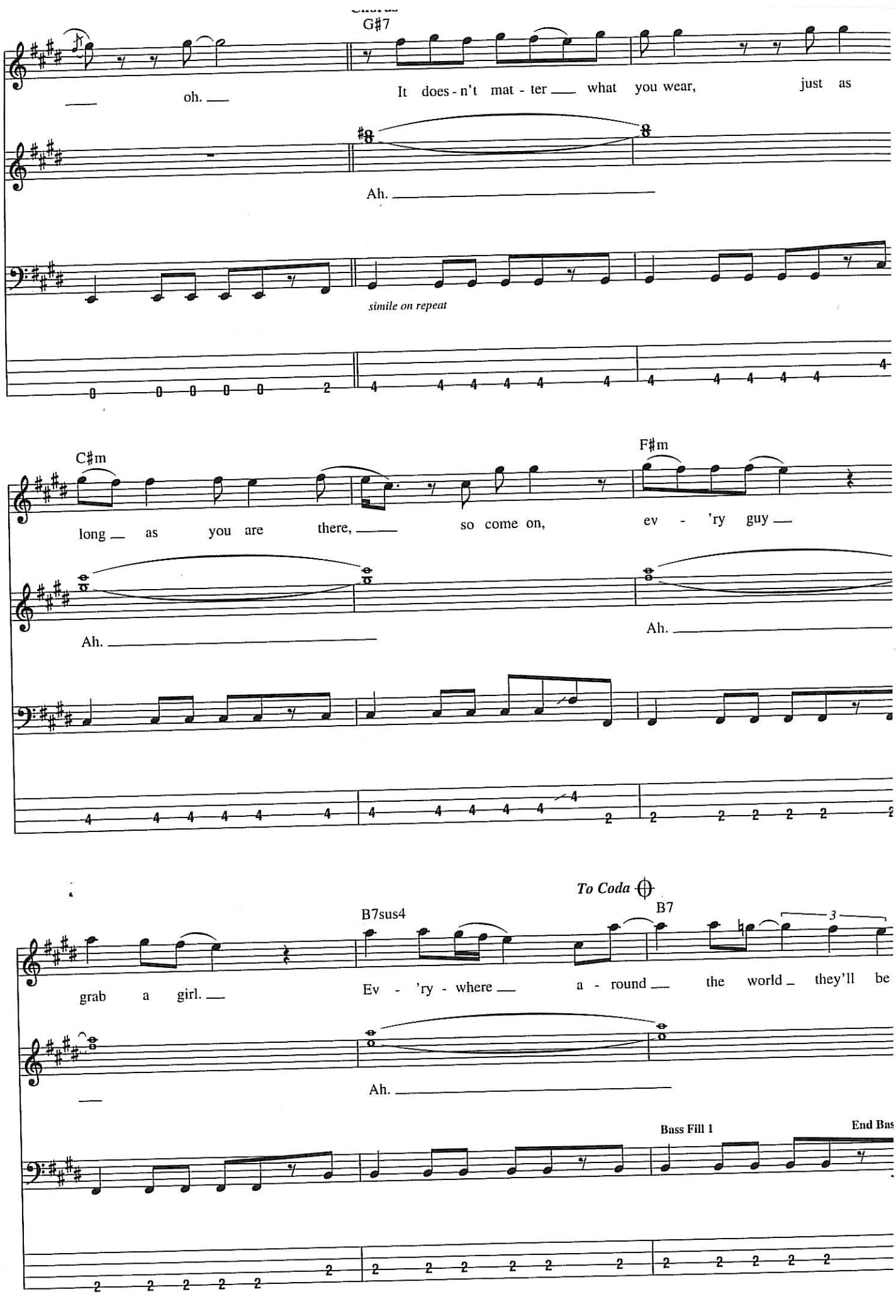

A
- y.
- y.
All we need is mu - sic, sweet mu -
Danc- ing in the street.
Sweet, sweet,
Bass
- sic. There'll be mu - sic ev - 'ry - where. There'll be
sweet, sweet mu - sic, sweet mu - sic ev - 'ry - where. * Ooh,
* On D.C. omit Bkgd. Voc. till Chorus.
Bkgd. Voc.: w/ Voc. Fill 2, 2nd time
E7
swing - ing, sway - ing and rec - ords play - ing, danc - ing in the street,
ooh, danc - ing in the street.
Voc. Fill 2
(Sway - ing, play - ing. Danc - ing in the street.)


G♯7
oh.
It does - n't mat - ter what you wear, just as
Ah.
simile on repeat
C♯m
F♯m
long as you are there, so come on, ev - 'ry guy
Ah.
Ah.
To Coda
B7sus4
B7
grab a girl.
Ev - 'ry - where a - round the world they'll be
Ah.
Bass Fill 1
End Bas

D.S. al Coda

Bass: w/ Bass Fig. 1

E7

danc - ing. They're danc-ing in the street. 2. This is an

Danc-ing in the street. Danc-ing in the street. Ooh,

Coda

Bass: w/ Bass Fill 1

B7

the world, they're danc - ing,

Ooh,

Bass: w/ Bass Fig. 1

E7

they're danc - ing in the street. Way down in L. A.,

ooh, danc - ing in the street. Ooh,

Outro

E7

ev - e - ry day, they're danc-ing in the street. Let's form a big strong line,

Voc. Fig. 1

End Voc. Fig. 1

danc-ing in the street. ooh, danc-ing in the street. Ooh,

Bass

Bass Fig. 2

End Bass Fig. 2

Bass: w/ Bass Fig. 2, till fade

Bkgd. Voc.: w/ Voc. Fig. 1, till fade

get in time, we're danc - ing in the street.

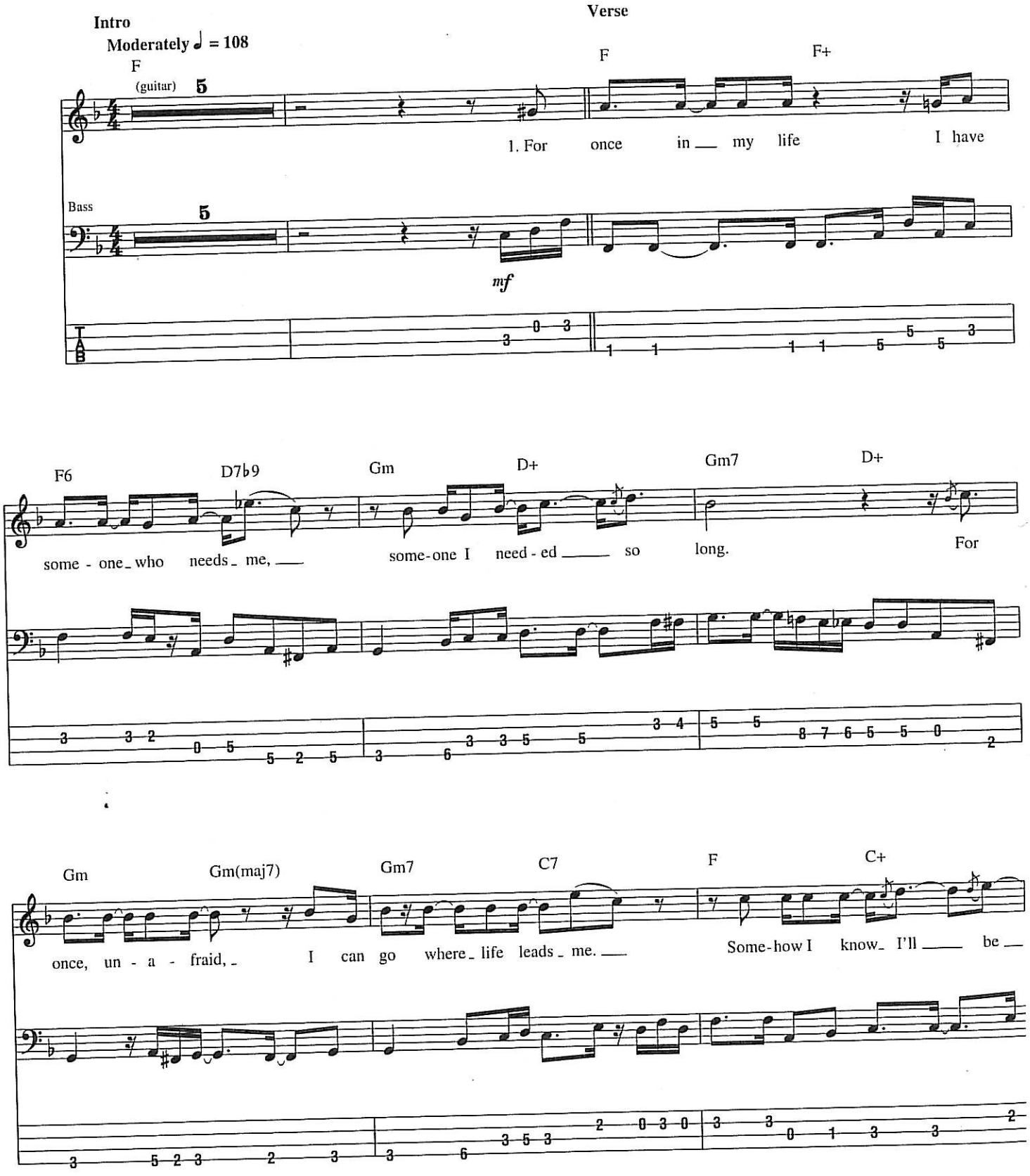
Begin Fade

Fade Out

A - cross the o - cean blue, me and you, we're danc - ing in the street.

For Once in My Life

Words by Ronald Miller
Music by Orlando Murden



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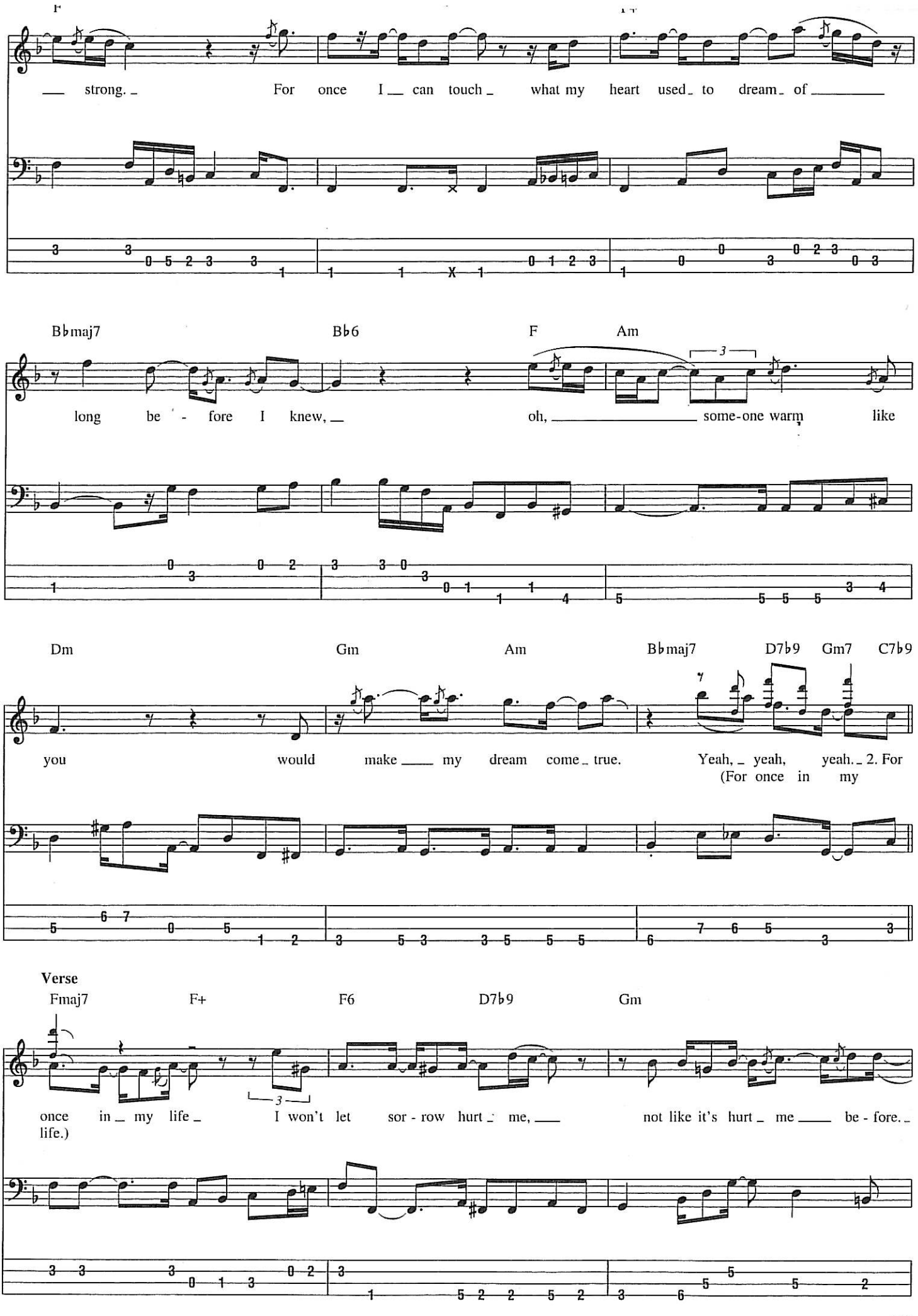
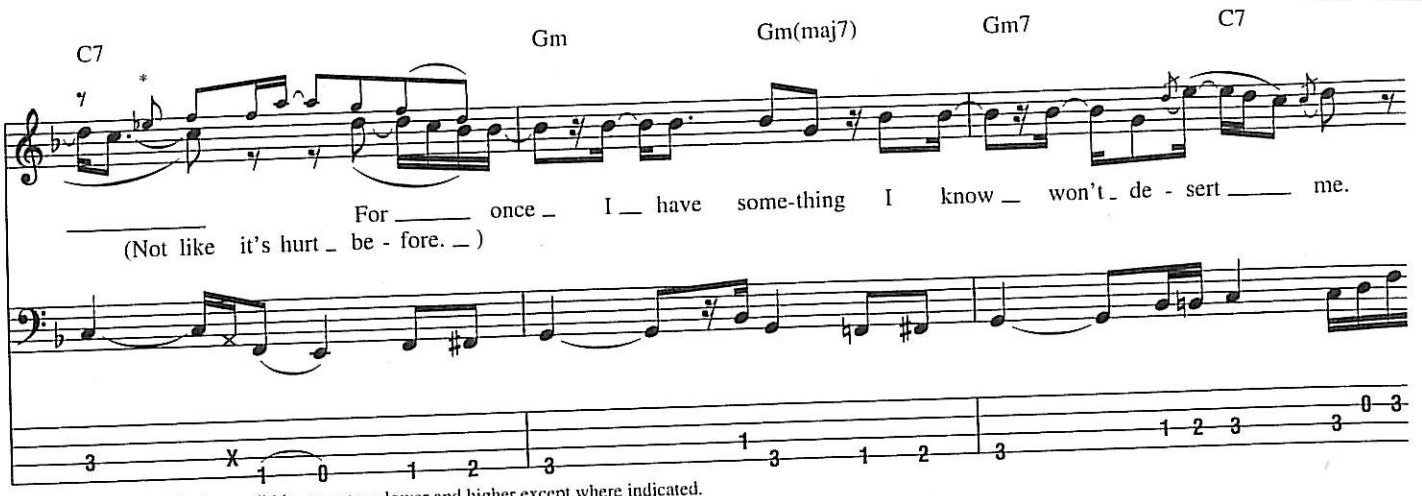
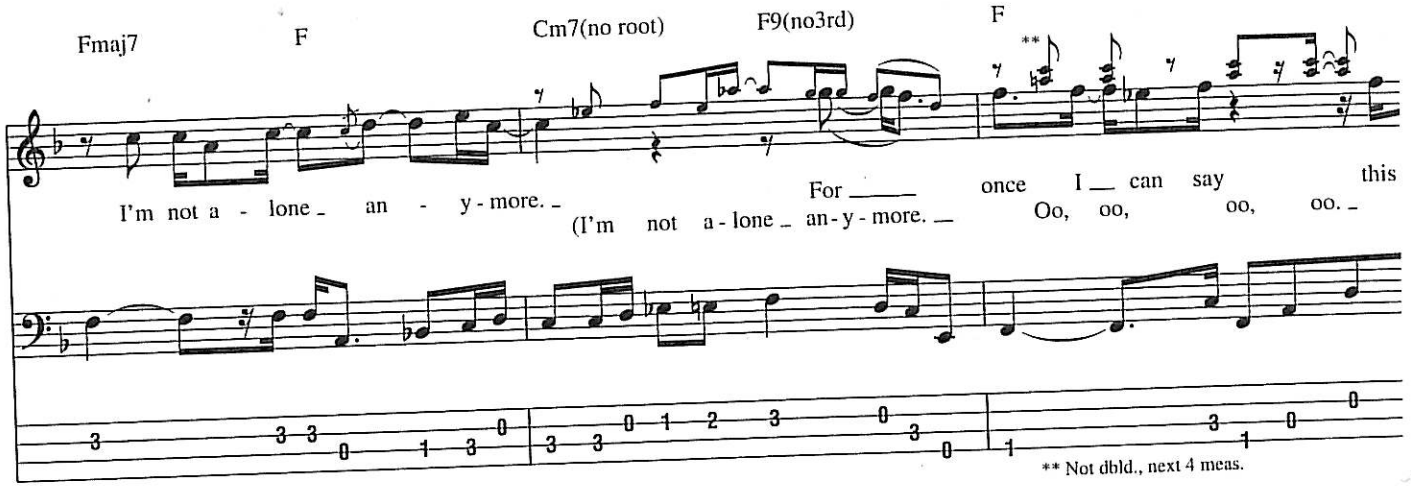
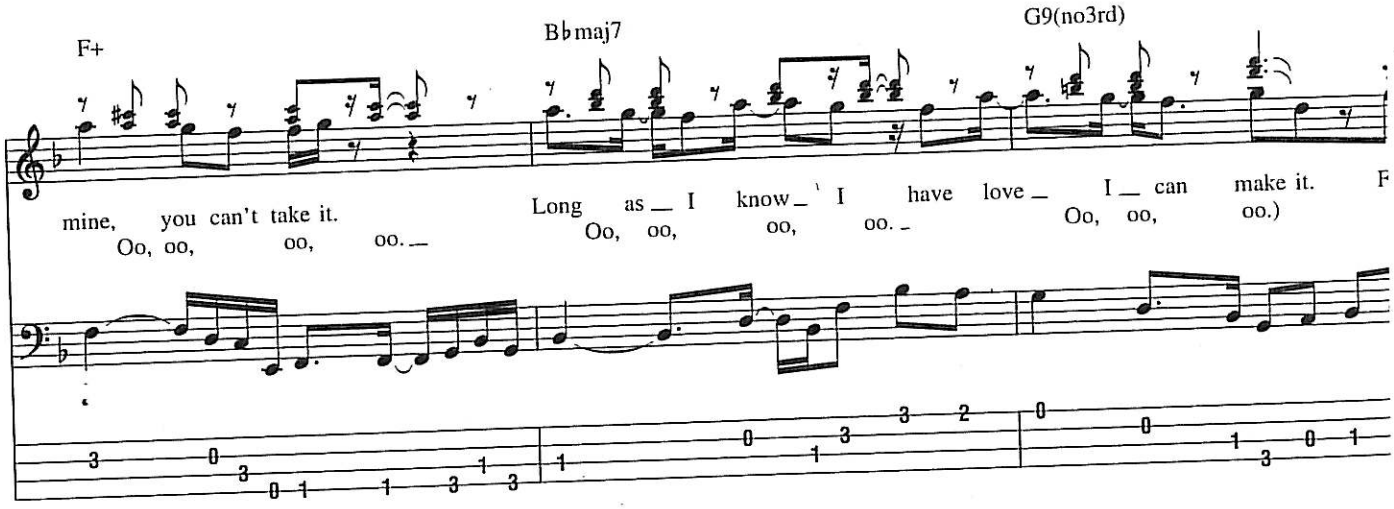

strong. For once I can touch what my heart used to dream of
Bbmaj7 Bb6 F Am
long be - fore I knew, oh, some-one warm like
Dm Gm Am Bbmaj7 D7b9 Gm7 C7b9
you would make my dream come true. Yeah, yeah, yeah. 2. For (For once in my
Verse
Fmaj7 F+ F6 D7b9 Gm
once in my life I won't let sor - row hurt me, not like it's hurt me be - fore. life.)



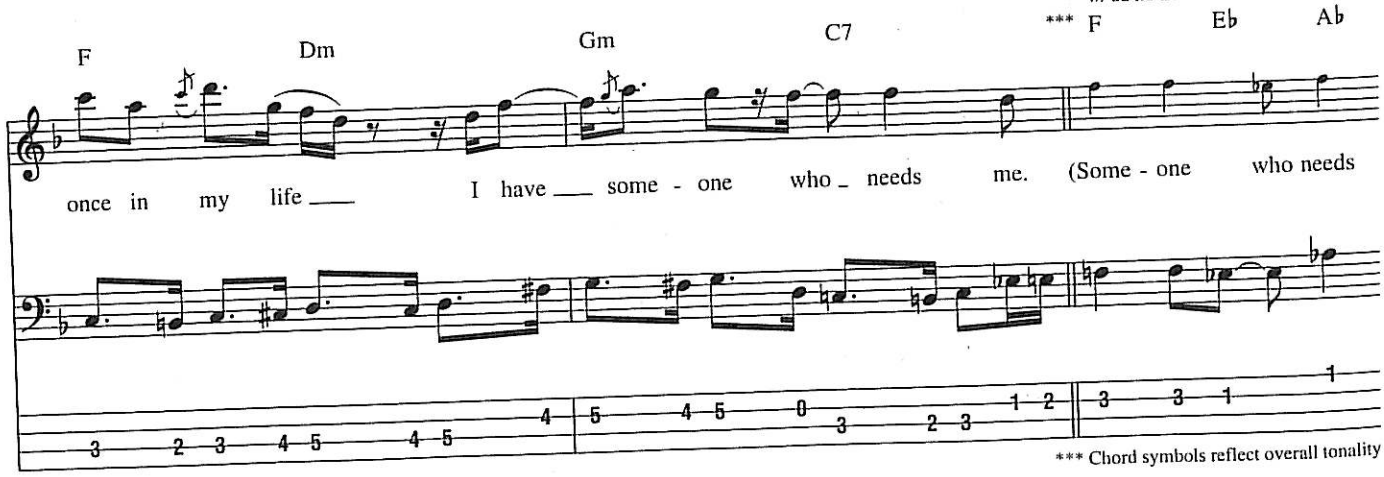
* Bkgd. voc. dbld. one octave lower and higher except where indicated.



** Not dbld., next 4 meas.



Interlude
w/ ad lib Lead Voc.



*** Chord symbols reflect overall tonality

Harmonica Solo

C13b9 F# E A D C#13b9 F# F#+

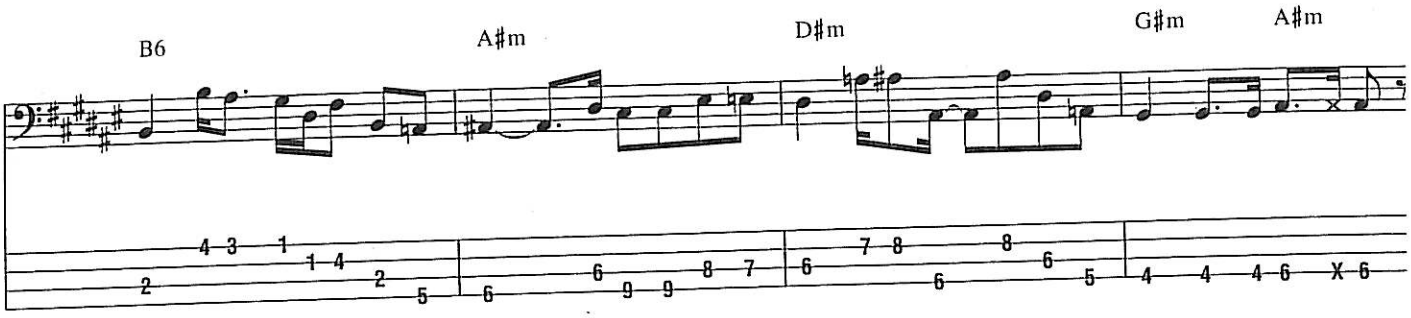
Some - one who needs me. _____)

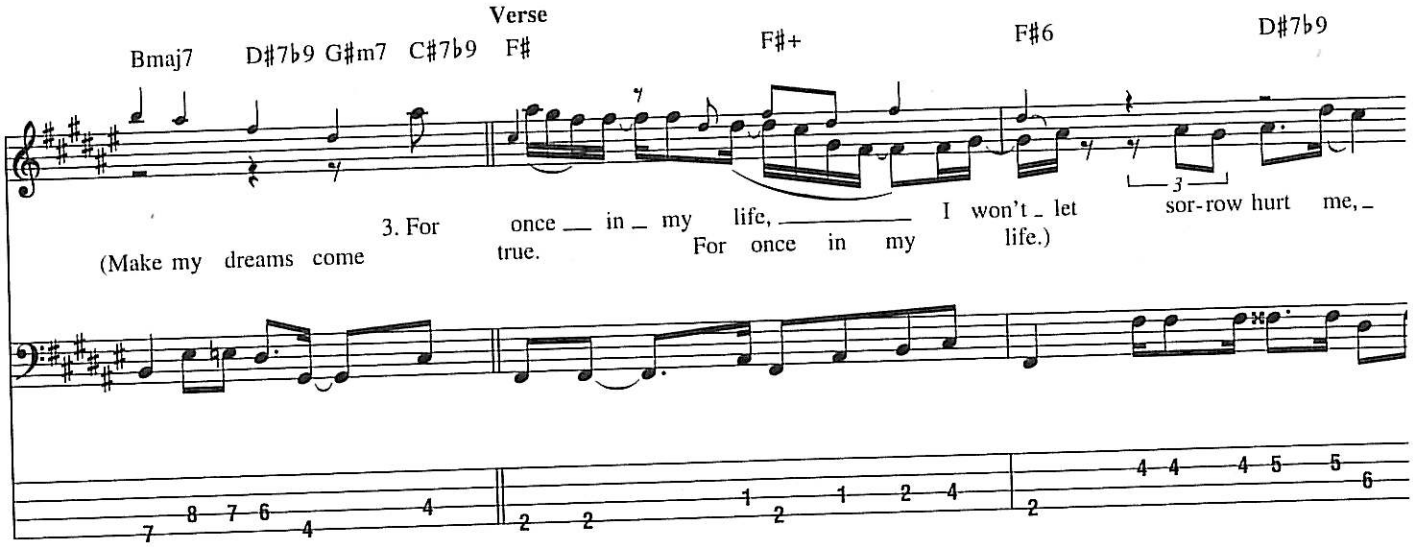
F#6 D#7b9 G#m D#+ G#m D#+ G#m , G#m(maj7)

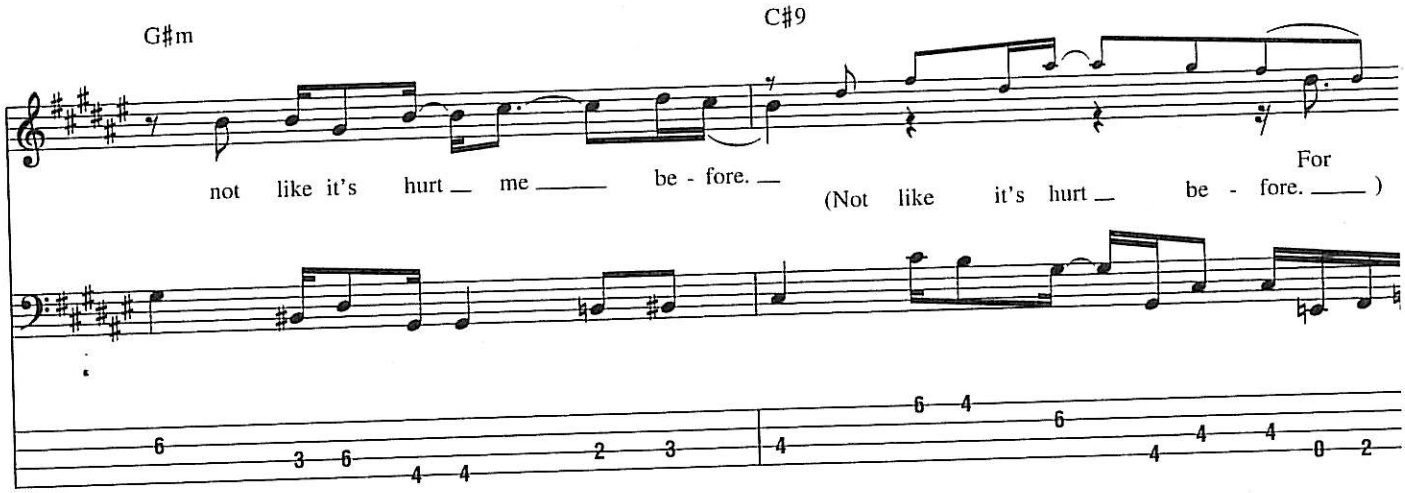
(For once in my life.)

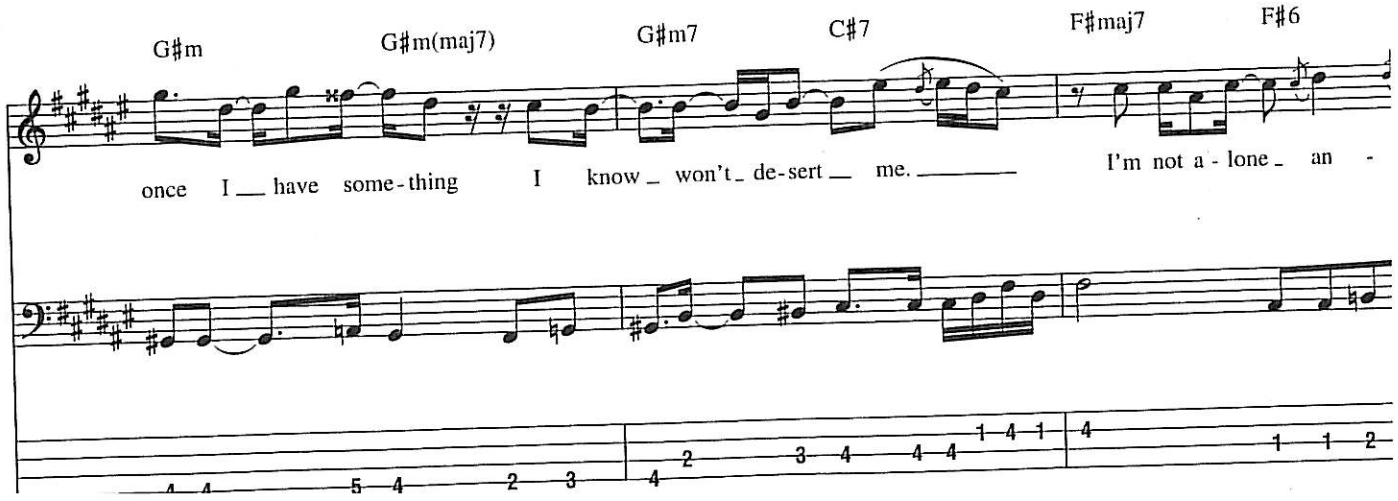
G#m7 C#7 F# C#+ F#

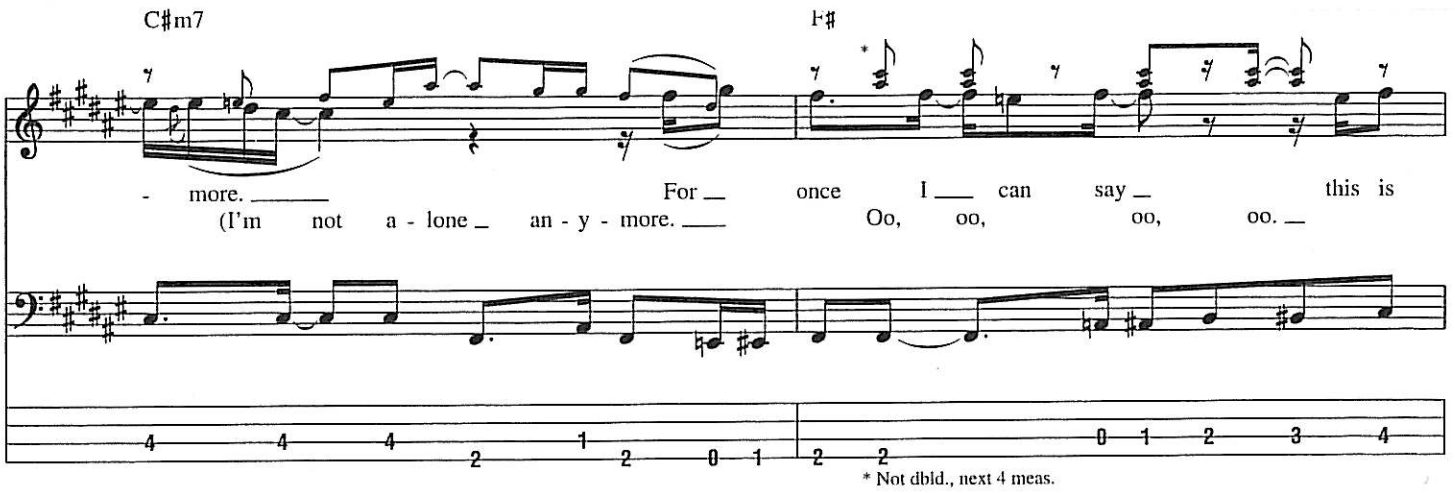
F#+ Bmaj7

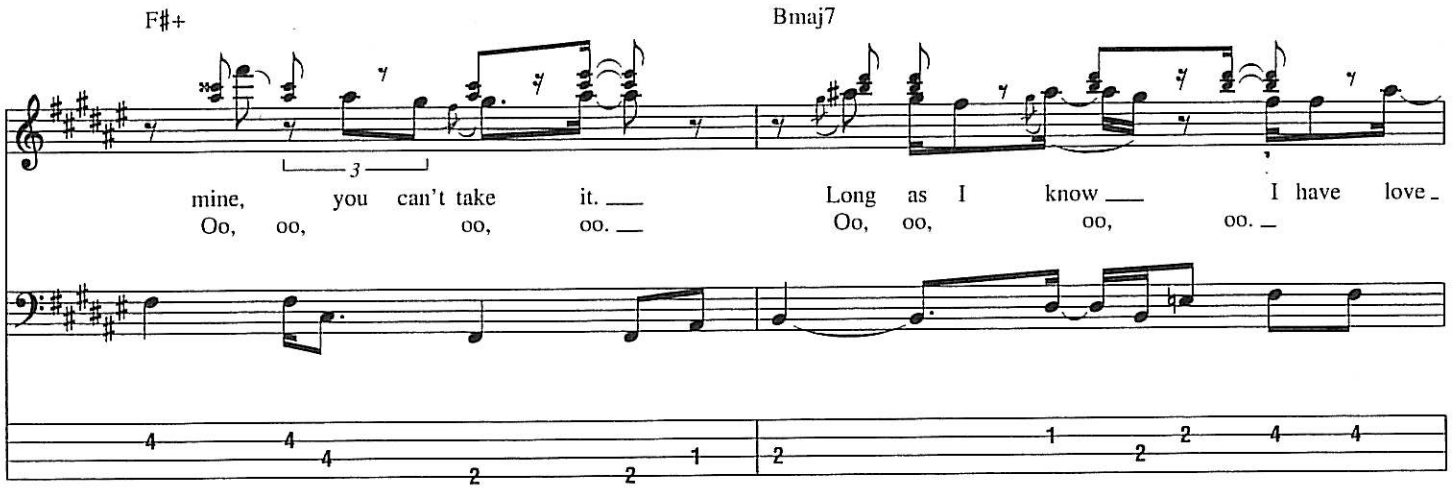

B6
A♯m
D♯m
G♯m
A♯m

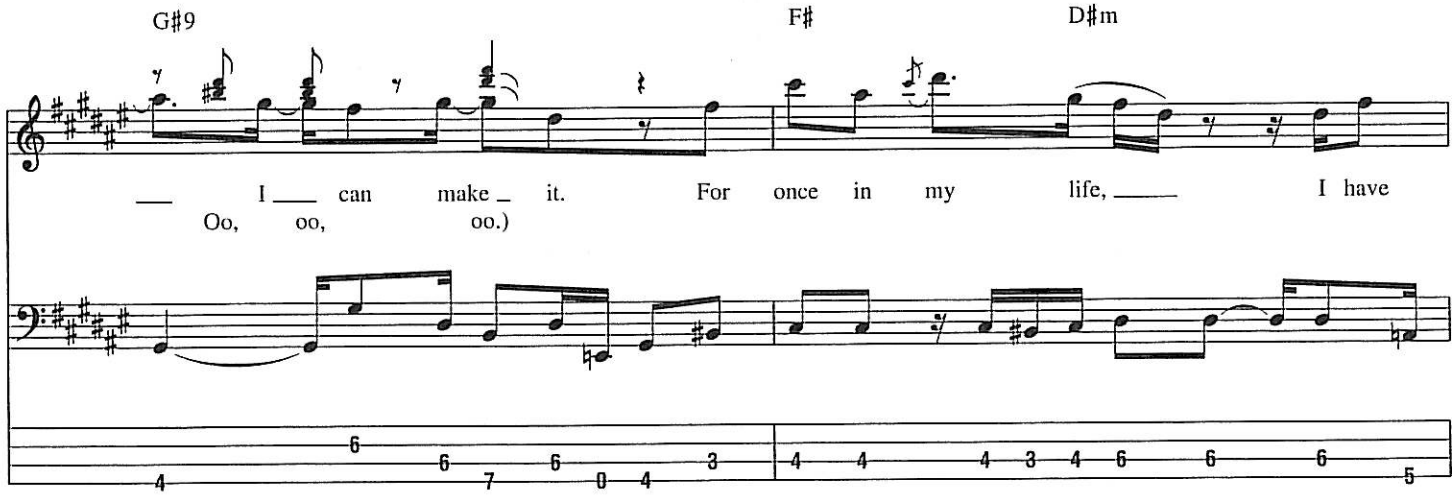

Verse
Bmaj7
D♯7♭9
G♯m7
C♯7♭9
F♯
F♯+
F♯6
D♯7♭9
3. For once in my life, I won't let sor-row hurt me,
(Make my dreams come true. For once in my life.)


G♯m
C♯9
not like it's hurt me be - fore.
For
(Not like it's hurt be - fore.)


G♯m
G♯m(maj7)
G♯m7
C♯7
F♯maj7
F♯6
once I have some-thing I know won't de-sert me.
I'm not a - lone an -



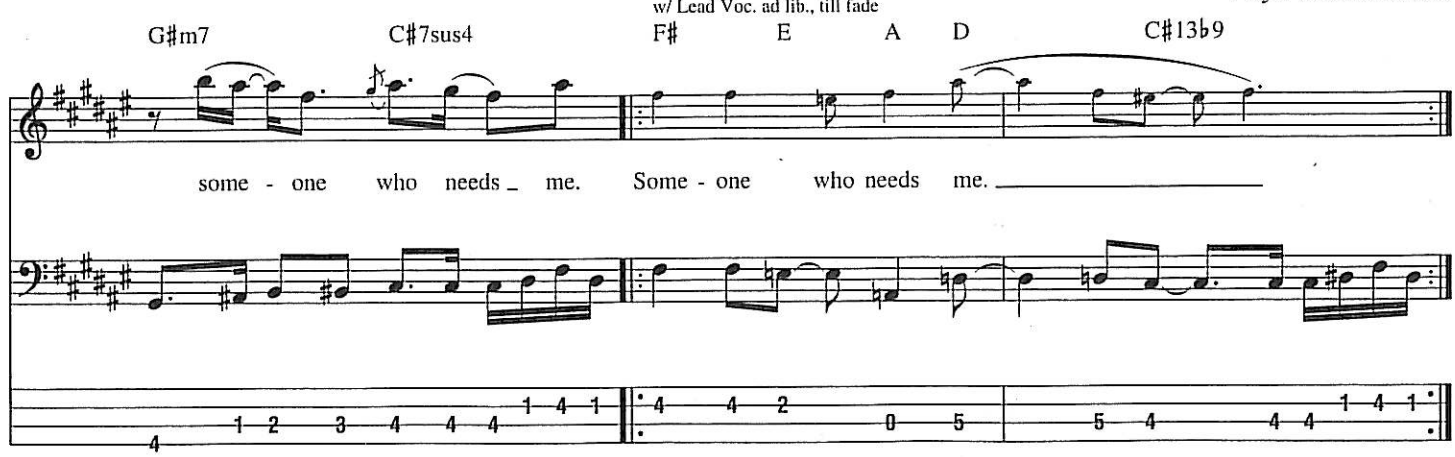




Outro

w/ Lead Voc. ad lib., till fade

Play 3 times and Fade



Get Ready

Words and Music by William "Smokey" Robinson

Intro

Moderately ♩ = 126

N.C.(Dm)

Bass

mf

Bass Fig. 1

1.

End Bass Fig. 1

Verse

Bass: w/ Bass Fig. 1, 5 1/2 times

N.C.(Dm)

nev - er met a girl who makes ___ me feel ___ the way that
wan - na play hide ___ and seek ___ with love, ___ let me re
___ my friends ___ should want you too, ___ I'll un - der

you do, you're all right.
mind you, it's all right.
stand it, be all right.

When - ev - er I'm asked ___ who makes
But, the lov - in' your gon - na miss
I hope I get ___ to you

my dreams real, ___ I say that you ___ do. You're out - ta sight. So,
and the time ___ it takes to find ___ you, it's out - ta sight. So,
fore they do, ___ the way I planned it, be out - ta sight. So,

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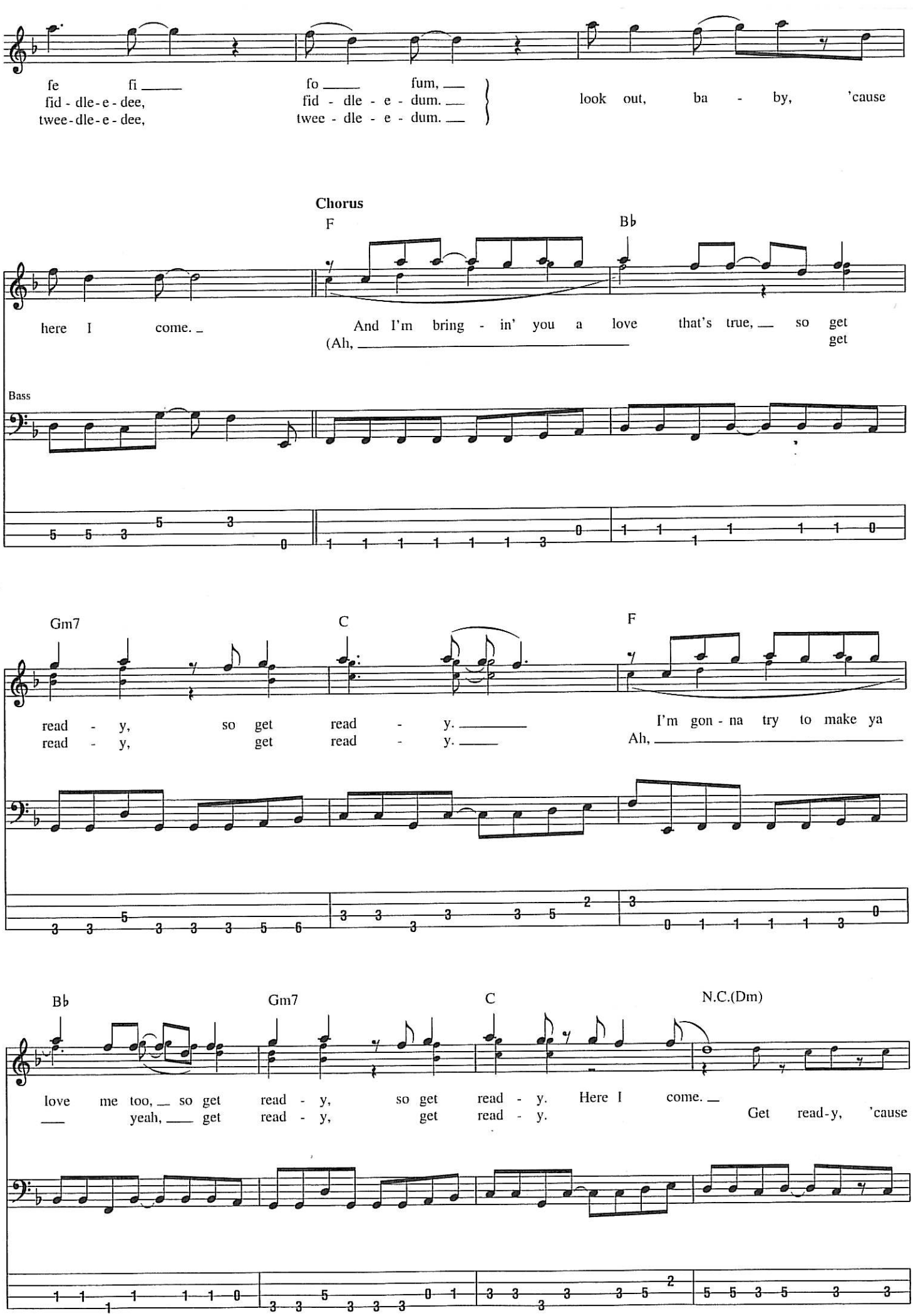
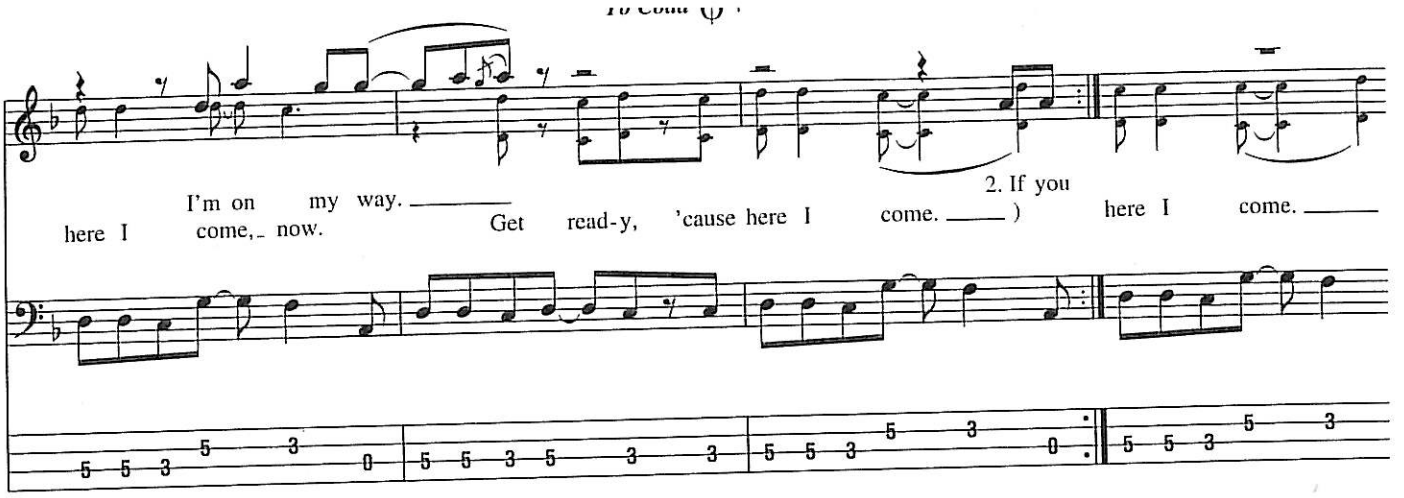
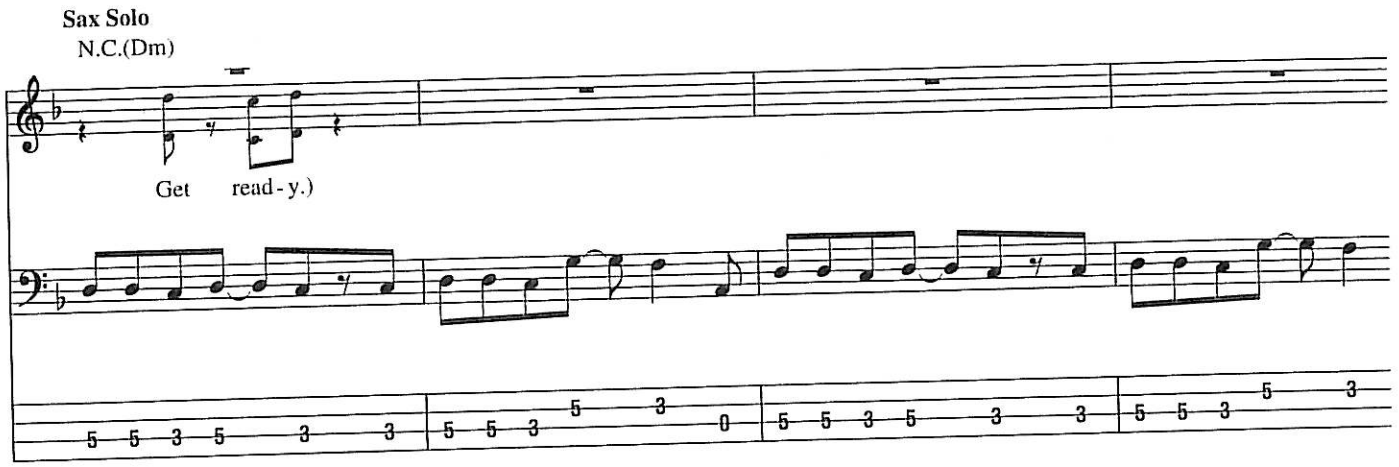
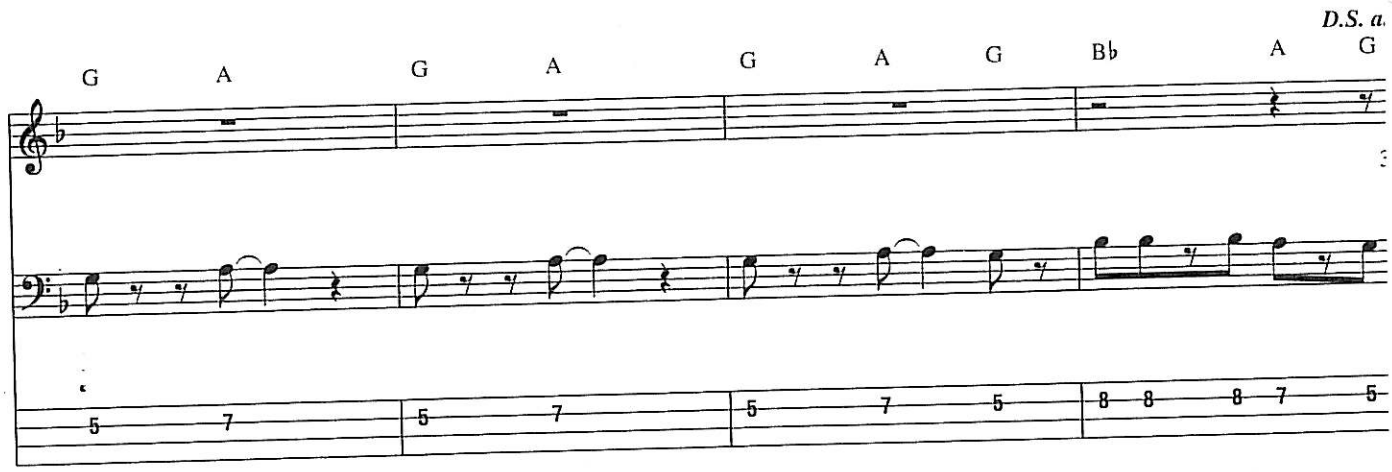
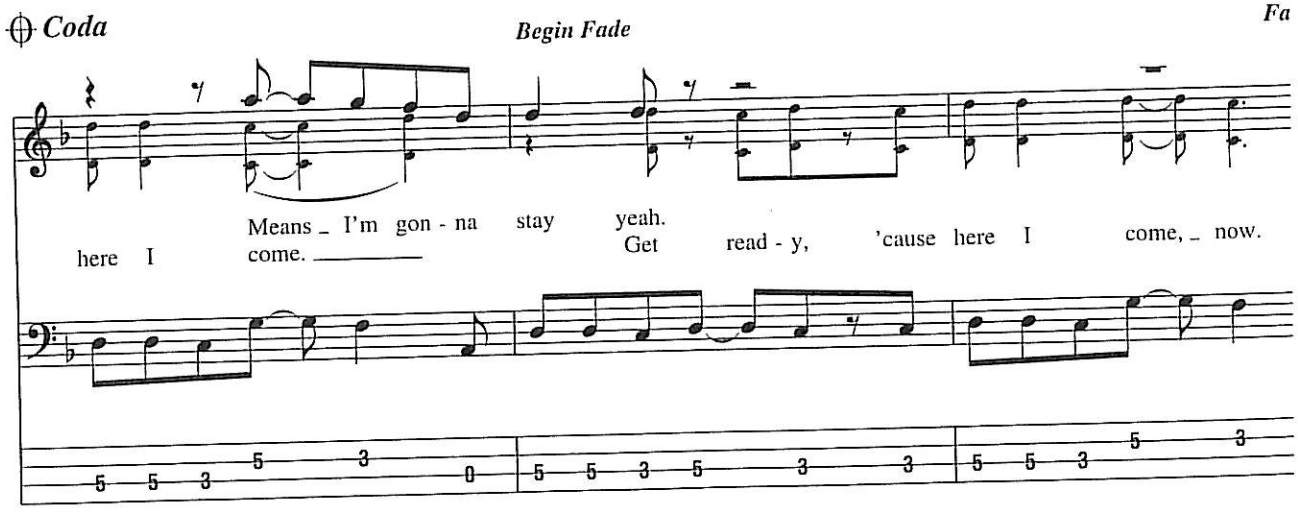

fe fi
fid - dle - e - dee,
twee - dle - e - dee,
fo fum,
fid - dle - e - dum.
twee - dle - e - dum.
look out, ba - by, 'cause
Chorus
F
B♭
here I come.
And I'm bring - in' you a love that's true, so get
(Ah,
get
Bass
Gm7
C
F
read - y, so get read - y.
read - y, get read - y.
I'm gon - na try to make ya
Ah,
B♭
Gm7
C
N.C.(Dm)
love me too, so get read - y, so get read - y. Here I come.
yeah, get read - y, get read - y. Get read-y, 'cause


I'm on my way.
here I come, now.
Get read-y, 'cause here I come.
2. If you
here I come.

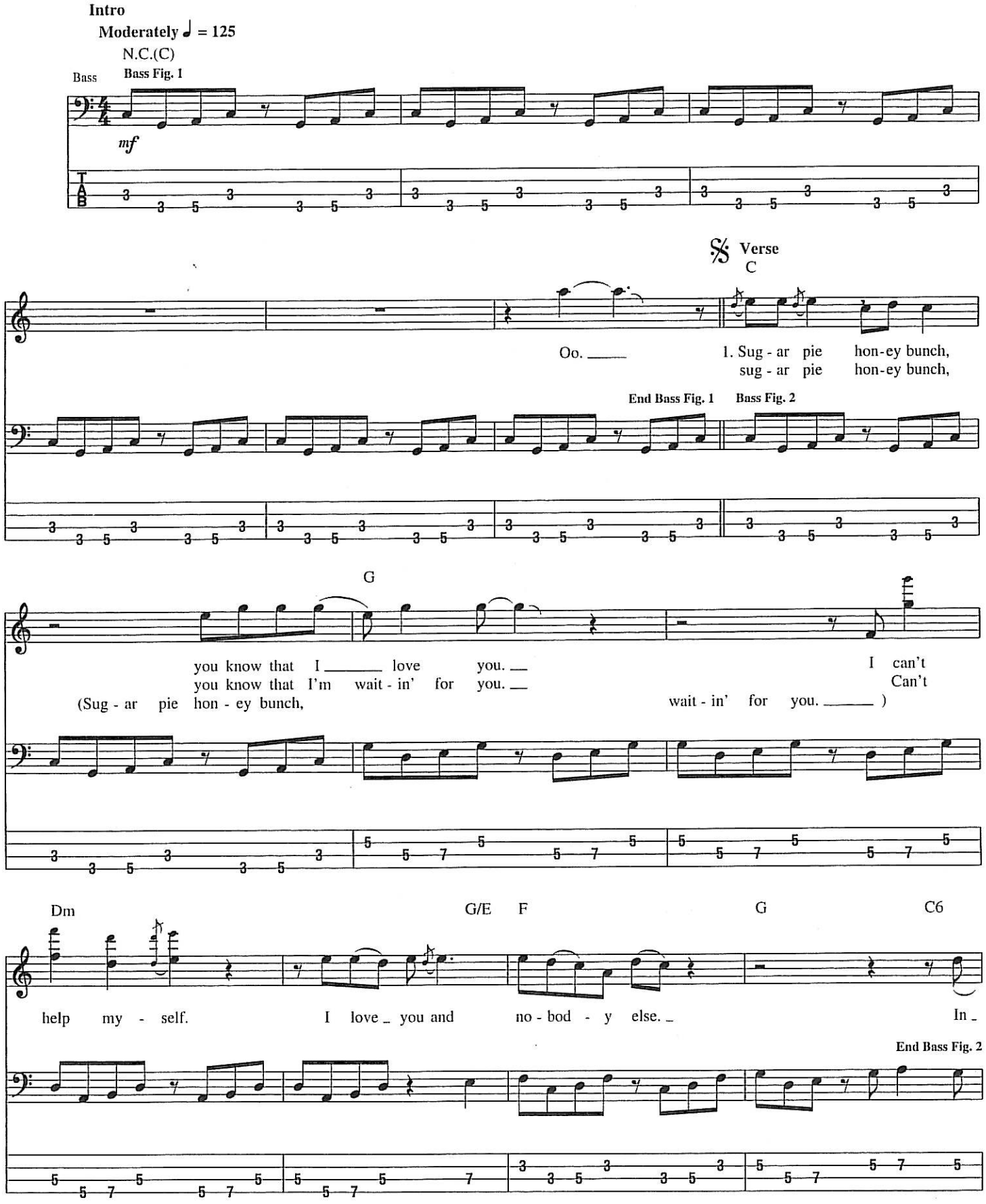

Sax Solo
N.C.(Dm)
Get read-y.)


D.S. a
G A G A G A G B♭ A G


Coda
Begin Fade
Fa
here I
Means I'm gon - na stay yeah.
come.
Get read - y, 'cause here I come, now.

I Can't Help Myself (Sugar Pie, Honey Bunch)

Words and Music by Brian Holland, Lamont Dozier and Edward Holland



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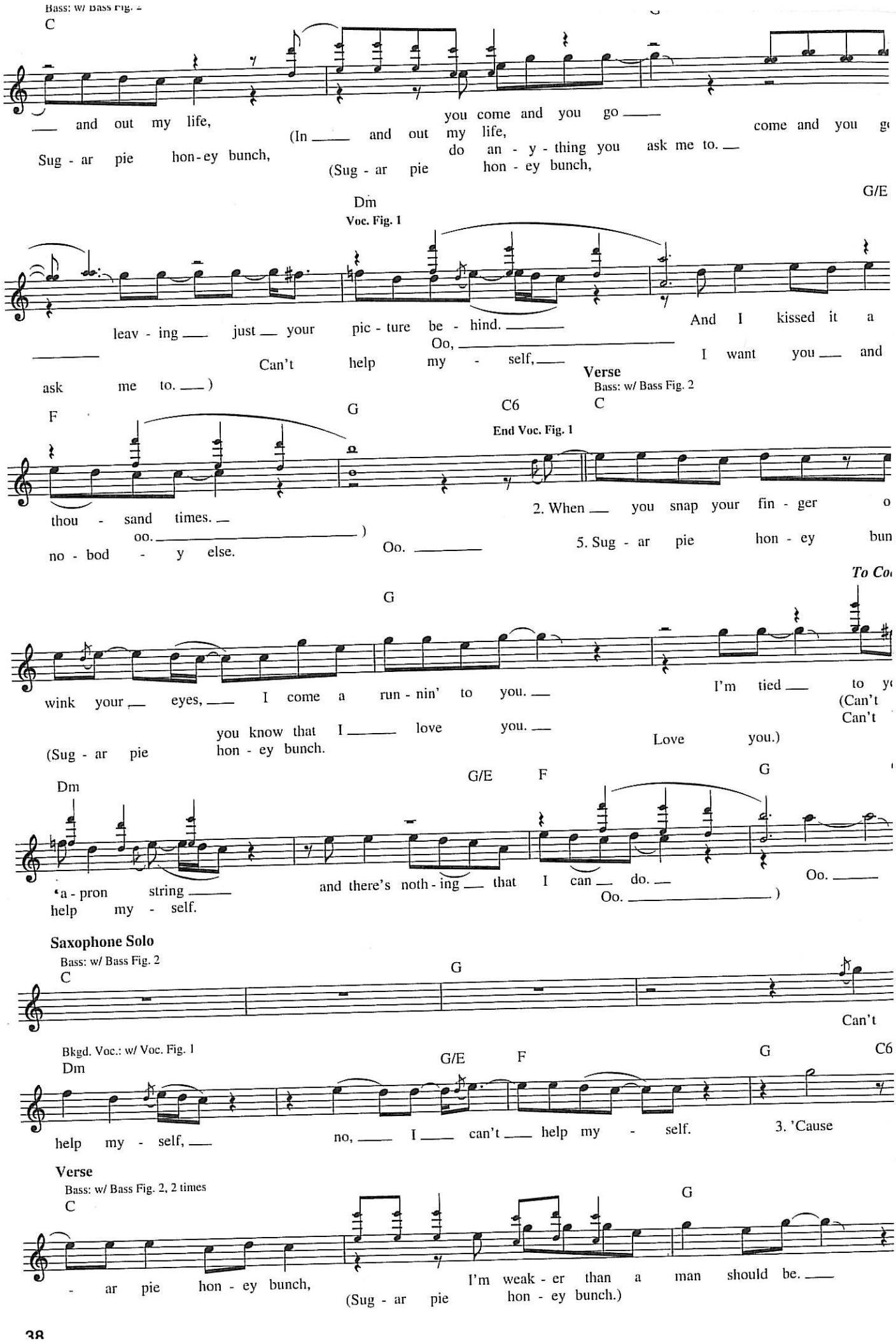
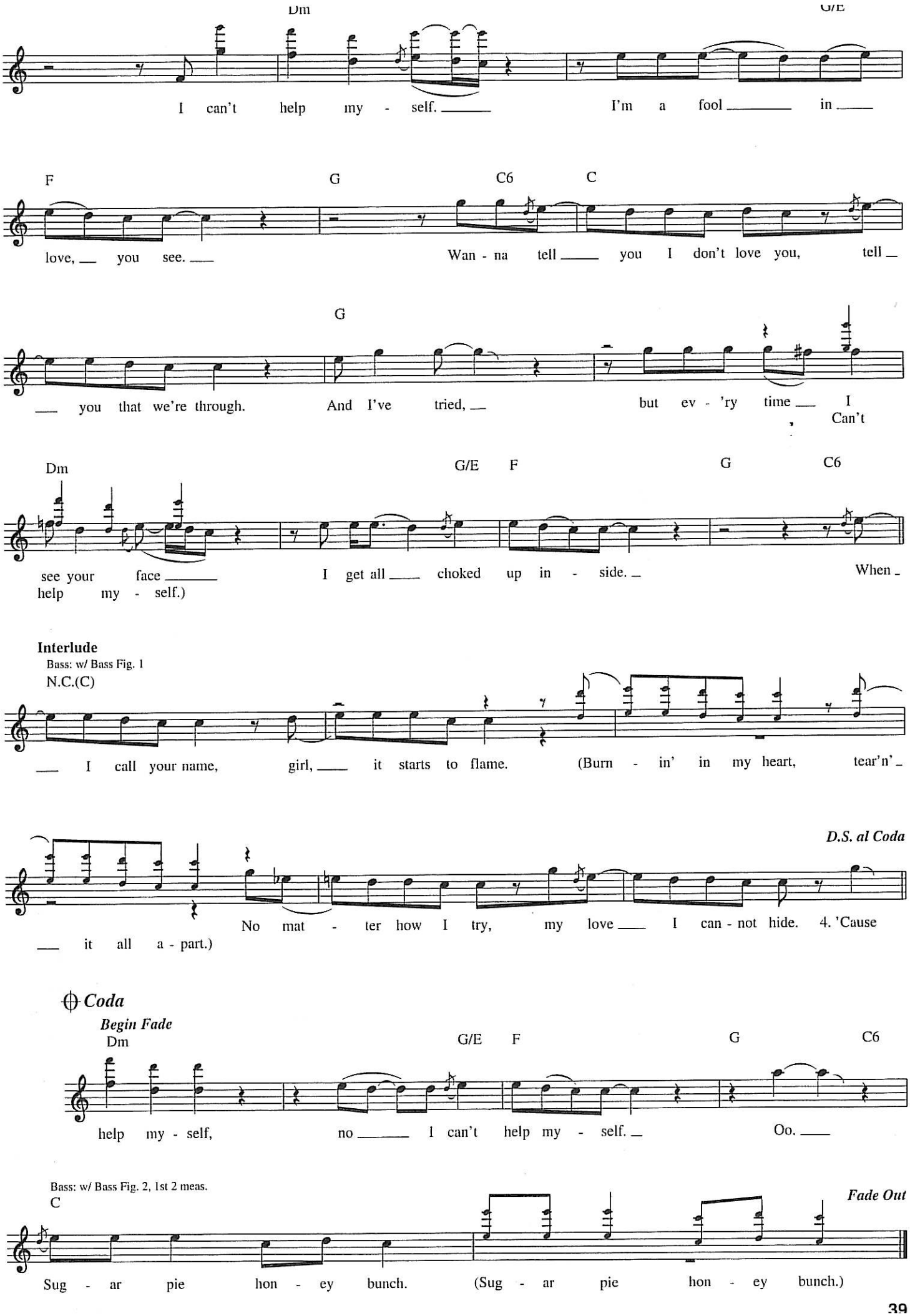
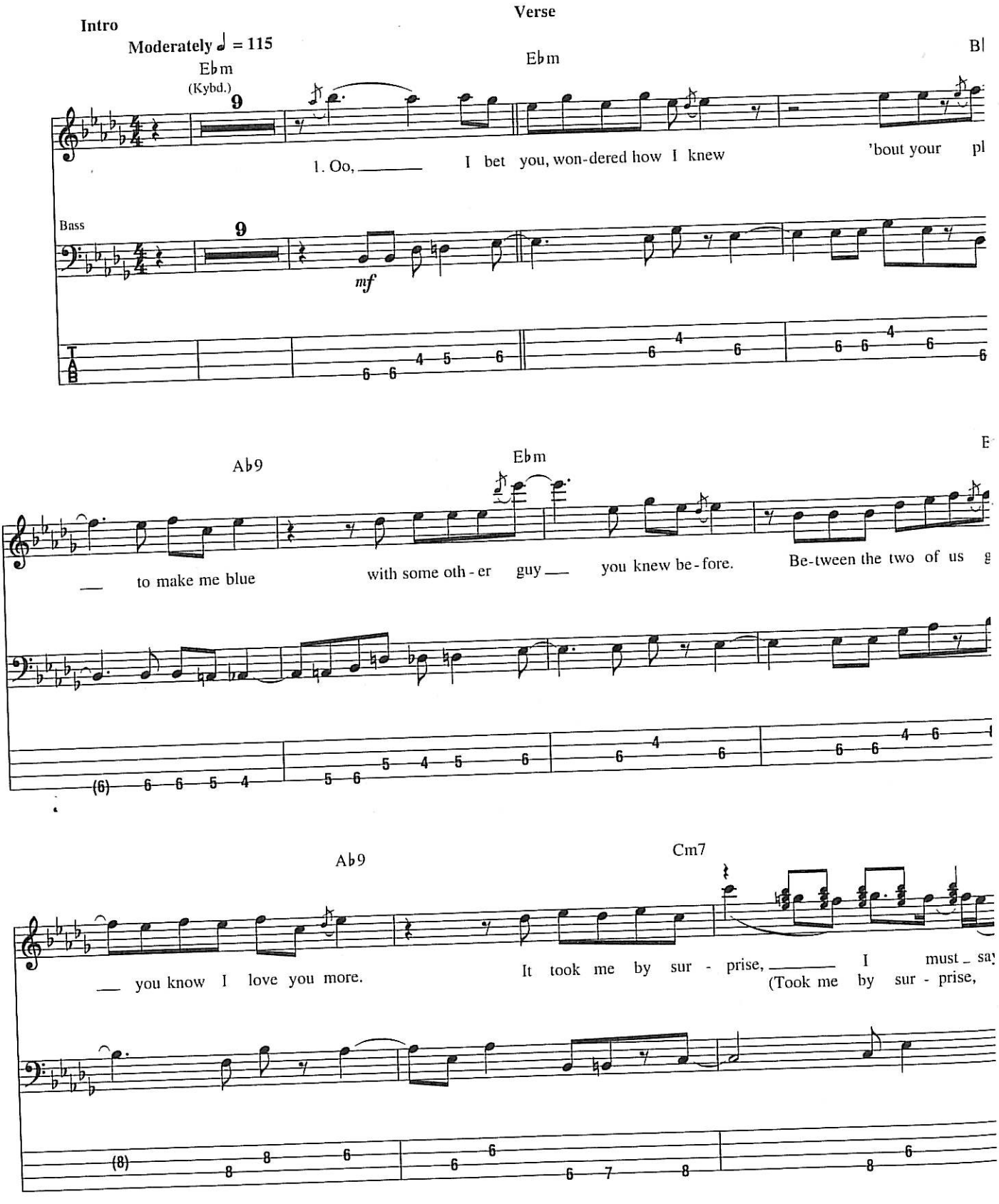
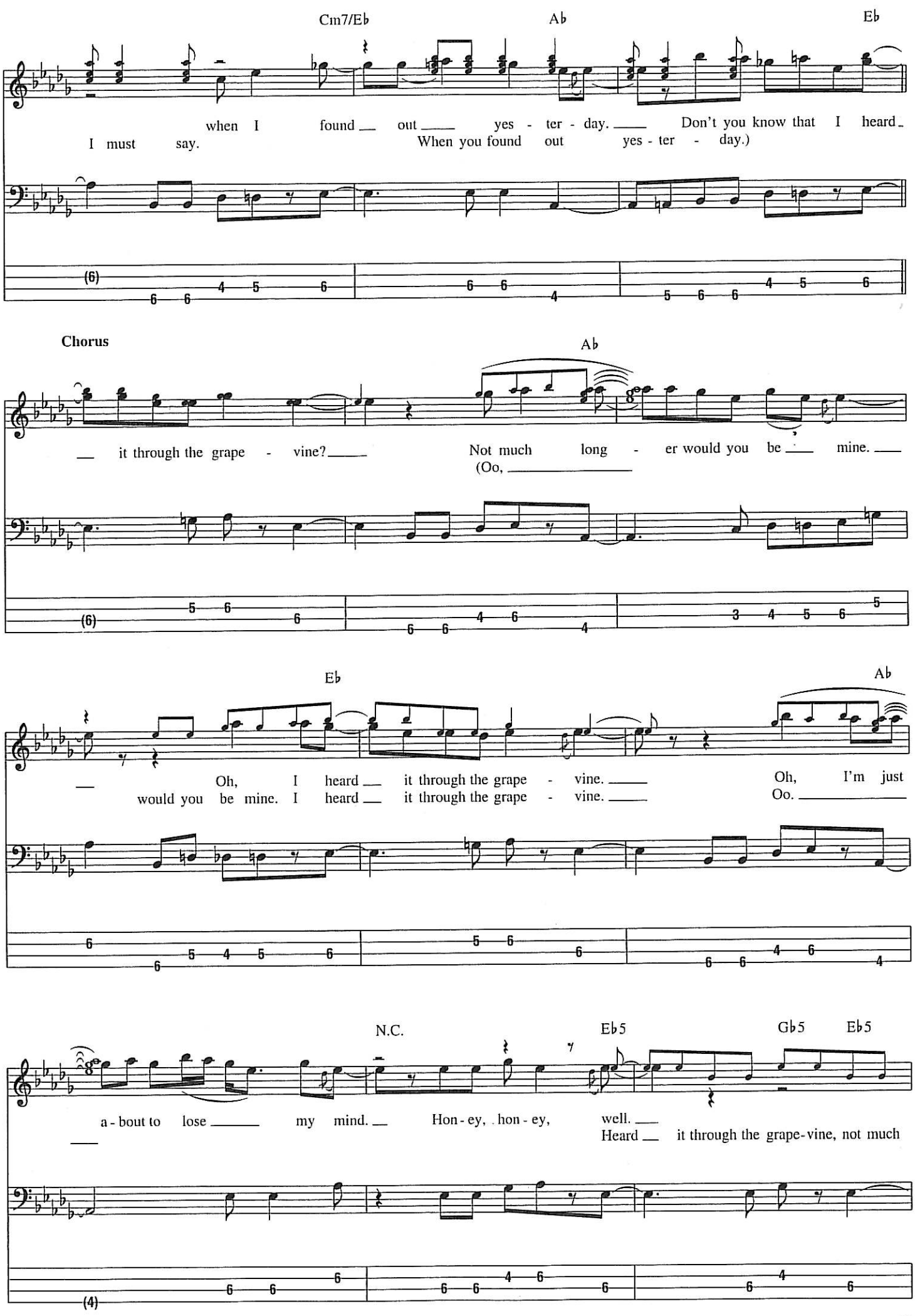

Bass: w/ Bass Fig. 2
C
___ and out my life,
Sug - ar pie hon - ey bunch,
(In ___ and out my life,
(Sug - ar pie hon - ey bunch,
you come and you go ___
do an - y - thing you ask me to. ___
come and you g
Dm
Voc. Fig. 1
G/E
leav - ing ___ just ___ your pic - ture be - hind. ___
Can't help my - self, ___
Oo, ___
And I kissed it a
I want you ___ and
ask me to. ___)
Verse
Bass: w/ Bass Fig. 2
F
G
C6
C
End Voc. Fig. 1
thou - sand times. ___
oo. ___)
no - bod - y else.
Oo. ___
2. When ___ you snap your fin - ger o
5. Sug - ar pie hon - ey bun
To Co
G
wink your ___ eyes, ___ I come a run - nin' to you. ___
(Sug - ar pie hon - ey bunch.
you know that I ___ love you. ___
I'm tied ___ to y
(Can't
Can't
Love you.)
Dm
G/E
F
G
'a - pron string ___
help my - self.
and there's noth - ing ___ that I can ___ do. ___
Oo. ___)
Oo. ___
Saxophone Solo
Bass: w/ Bass Fig. 2
C
G
Can't
Bkgd. Voc.: w/ Voc. Fig. 1
Dm
G/E
F
G
C6
help my - self, ___
no, ___ I ___ can't ___ help my - self.
3. 'Cause
Verse
Bass: w/ Bass Fig. 2, 2 times
C
G
- ar pie hon - ey bunch,
(Sug - ar pie
I'm weak - er than a man should be. ___
hon - ey bunch.)

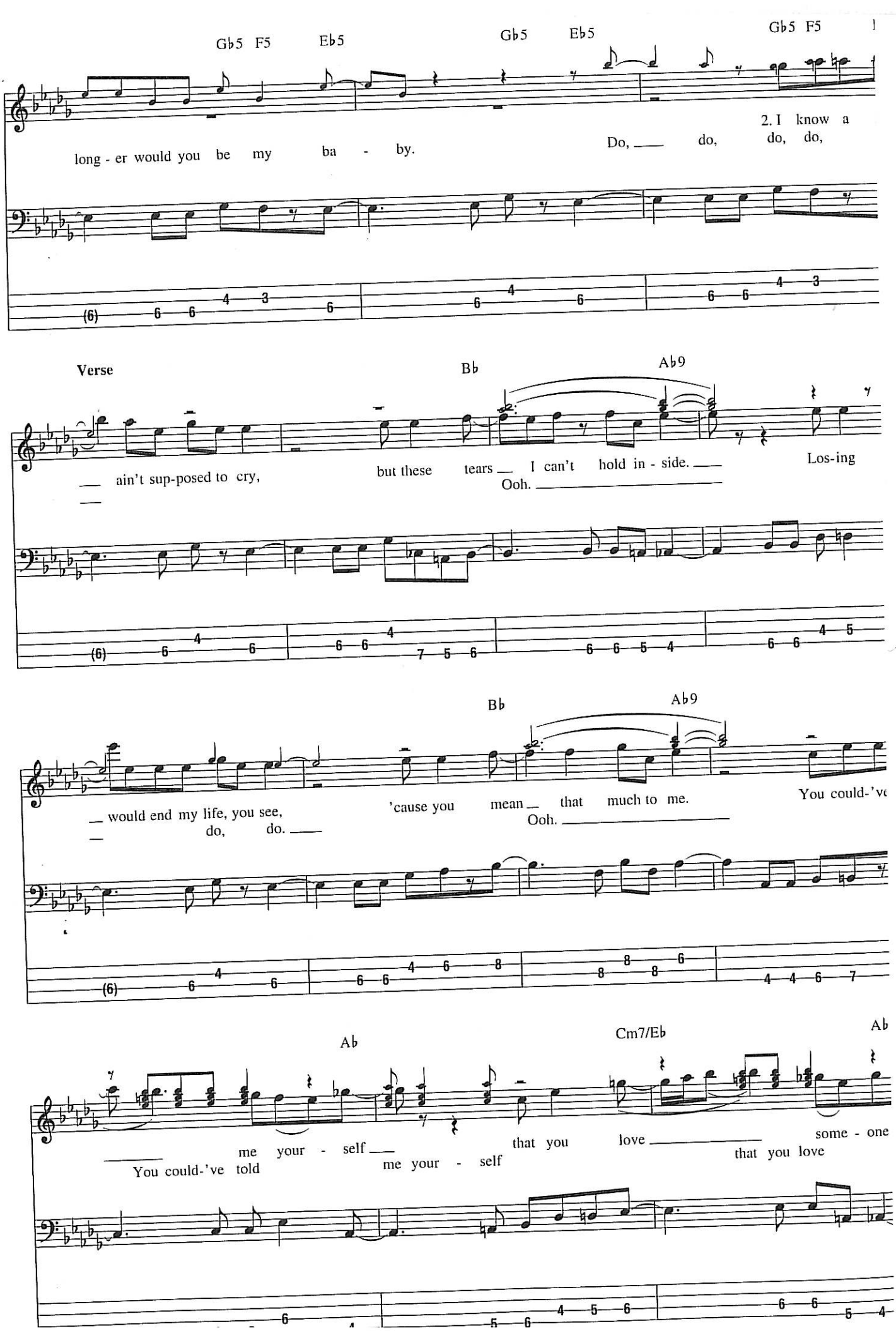

Dm
G/E
I can't help my - self. I'm a fool in
F
G
C6
C
love, you see. Wan - na tell you I don't love you, tell
G
you that we're through. And I've tried, but ev - 'ry time I
Can't
Dm
G/E
F
G
C6
see your face I get all choked up in - side. When
help my - self.)
Interlude
Bass: w/ Bass Fig. 1
N.C.(C)
I call your name, girl, it starts to flame. (Burn - in' in my heart, tear'n'
D.S. al Coda
No mat - ter how I try, my love I can - not hide. 4. 'Cause
it all a - part.)
Coda
Begin Fade
Dm
G/E
F
G
C6
help my - self, no I can't help my - self. Oo.
Bass: w/ Bass Fig. 2, 1st 2 meas.
C
Fade Out
Sug - ar pie hon - ey bunch. (Sug - ar pie hon - ey bunch.)

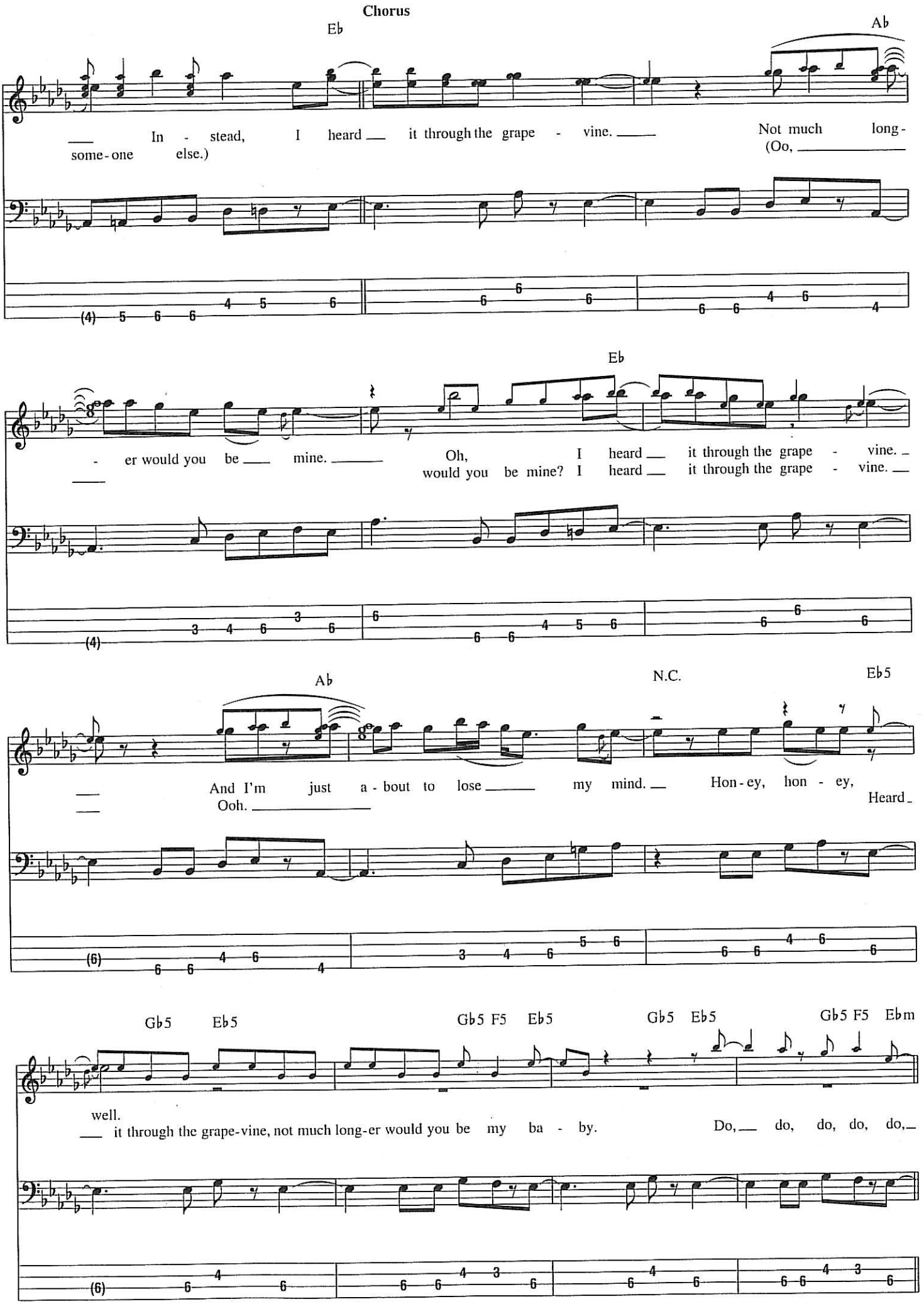
I Heard It Through the Grapevine

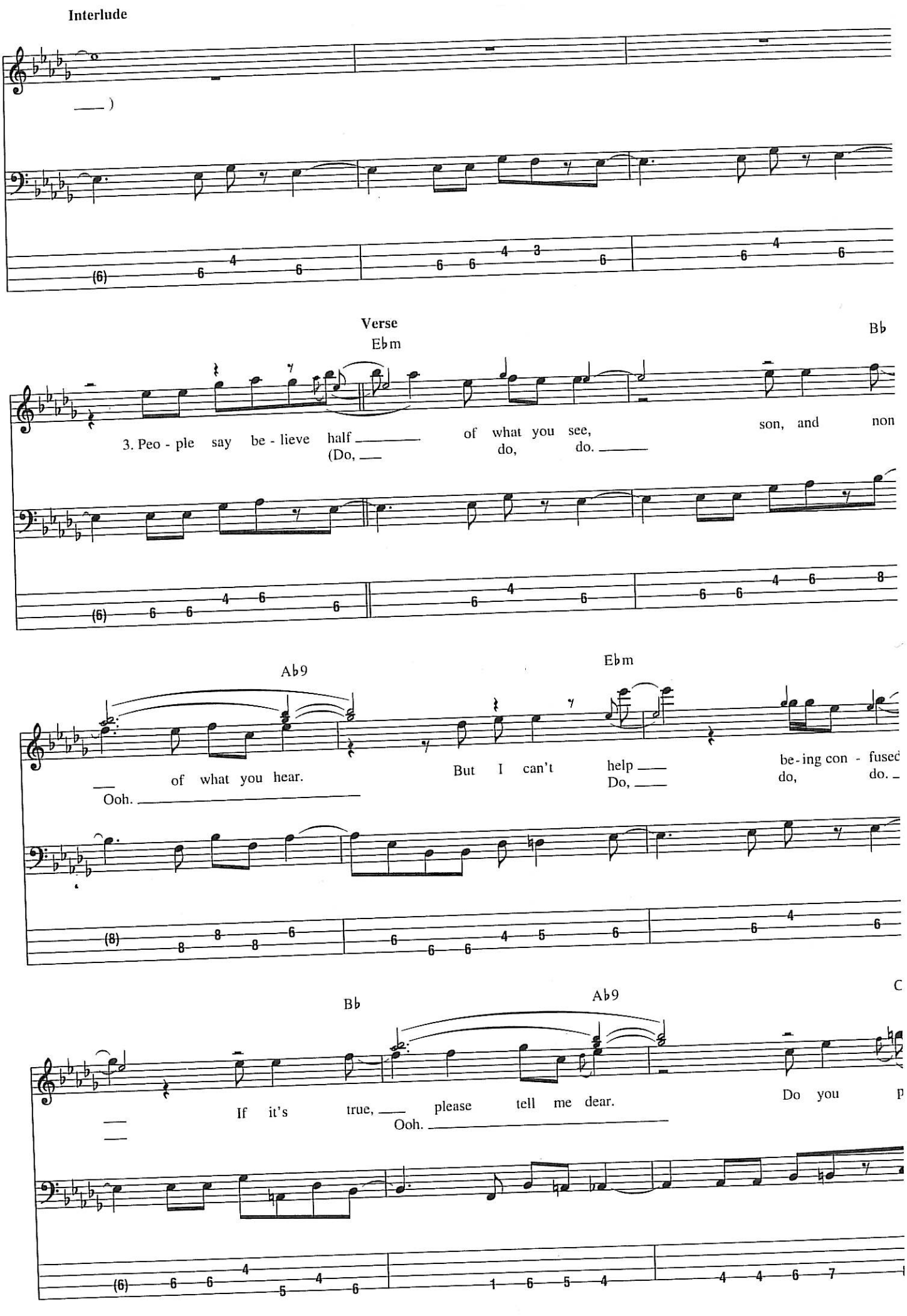
Words and Music by Norman J. Whitfield and Barrett Strong

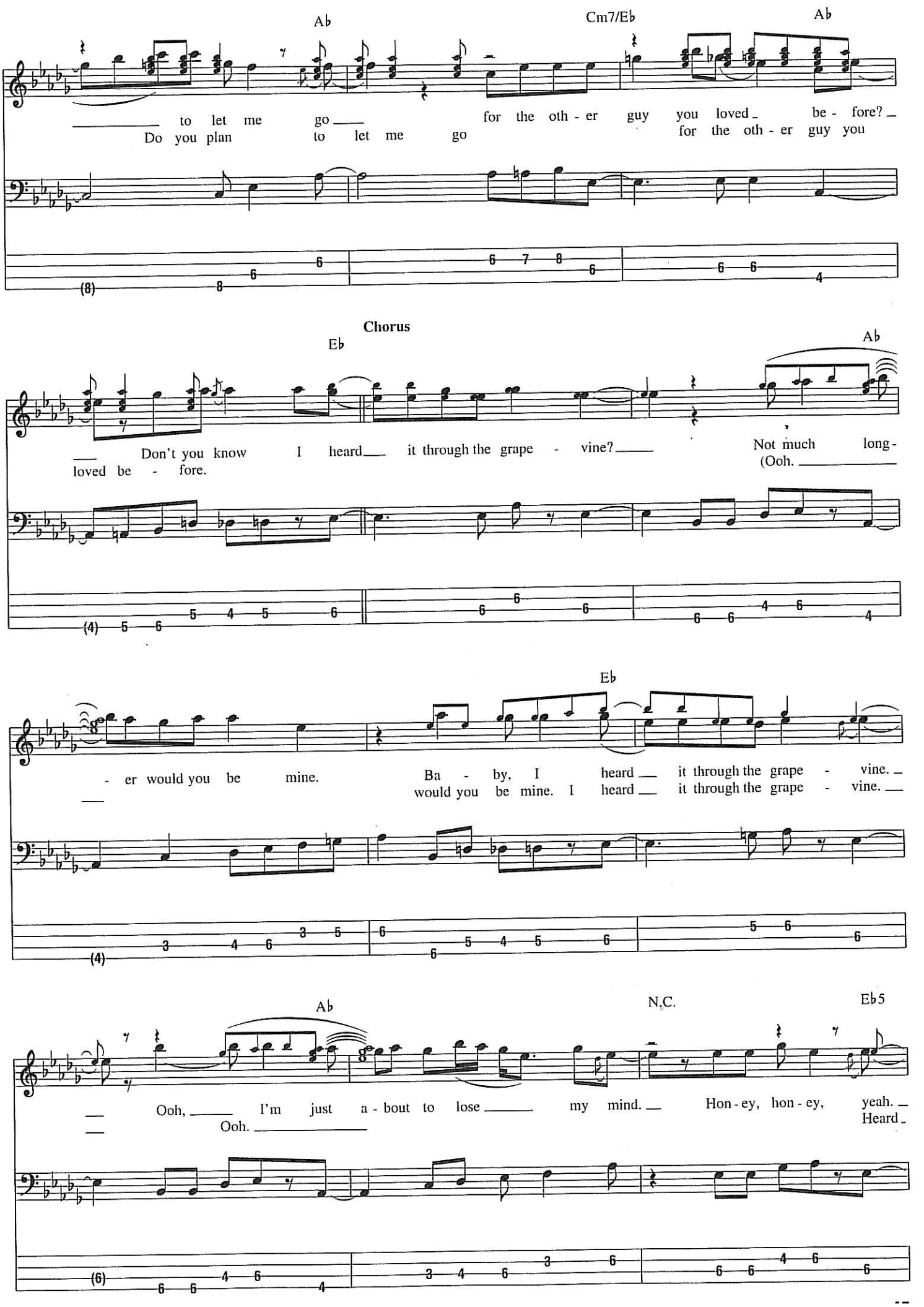


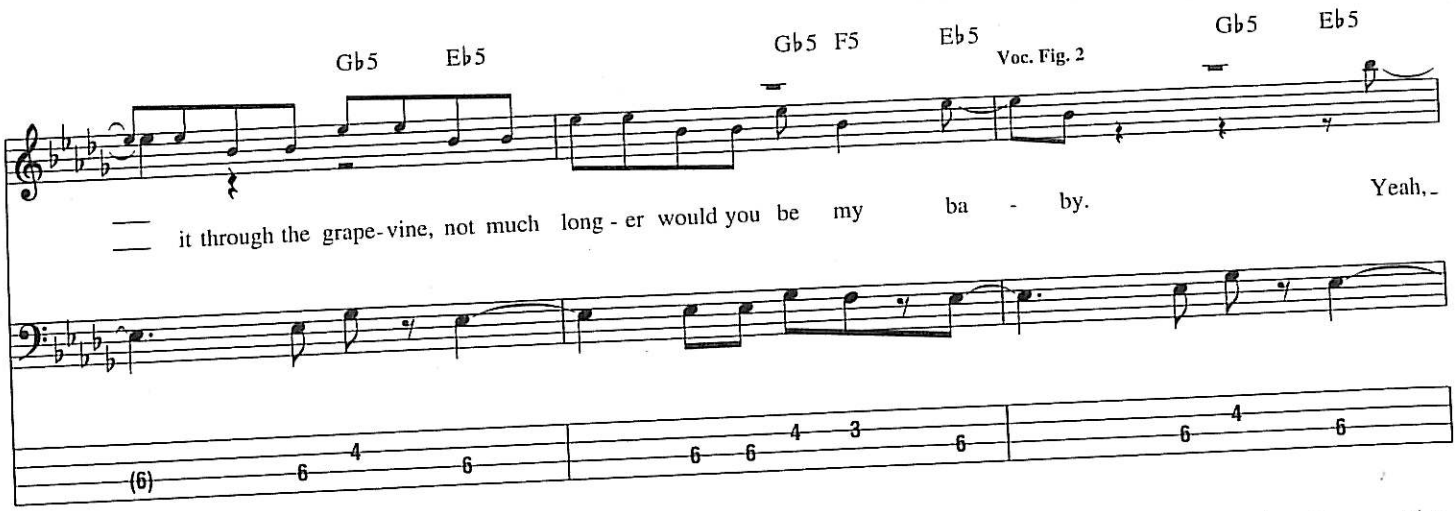

Cm7/Eb
Ab
Eb
when I found out yes - ter - day. Don't you know that I heard
I must say. When you found out yes - ter - day.)
(6)
Chorus
Ab
it through the grape - vine? Not much long - er would you be mine.
(Oo,
(6)
Eb
Ab
Oh, I heard it through the grape - vine. Oh, I'm just
would you be mine. I heard it through the grape - vine. Oo.
N.C.
Eb5
Gb5
Eb5
a - bout to lose my mind. Hon - ey, hon - ey, well.
Heard it through the grape-vine, not much
(4)

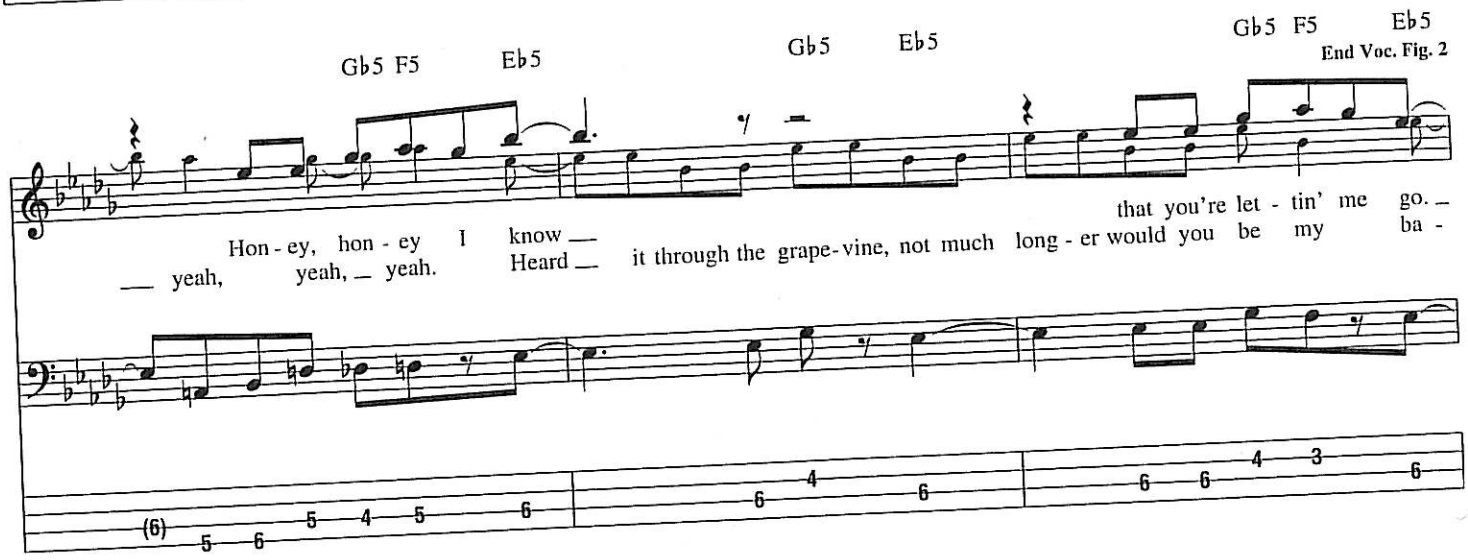

Gb5 F5 Eb5 Gb5 Eb5 Gb5 F5
long - er would you be my ba - by.
Do, ___ do, do, do,
2. I know a
Verse
Bb Ab9
___ ain't sup-posed to cry, but these tears ___ I can't hold in - side. ___ Los-ing
Ooh. ___
Bb Ab9
___ would end my life, you see, 'cause you mean ___ that much to me. You could-'ve
do, do. ___ Ooh. ___
Ab Cm7/Eb Ab
___ me your - self ___ that you love ___ some - one
You could-'ve told me your - self that you love


Chorus
Eb
Ab
In - stead, I heard it through the grape - vine.
some-one else.)
Not much long-
(Oo,
Eb
- er would you be mine.
Oh, I heard it through the grape - vine.
would you be mine? I heard it through the grape - vine.
Ab
N.C.
Eb5
And I'm just a - bout to lose my mind.
Ooh.
Hon-ey, hon - ey,
Heard
Gb5 Eb5
Gb5 F5 Eb5
Gb5 Eb5
Gb5 F5 Ebm
well.
it through the grape-vine, not much long-er would you be my ba - by.
Do, do, do, do, do,

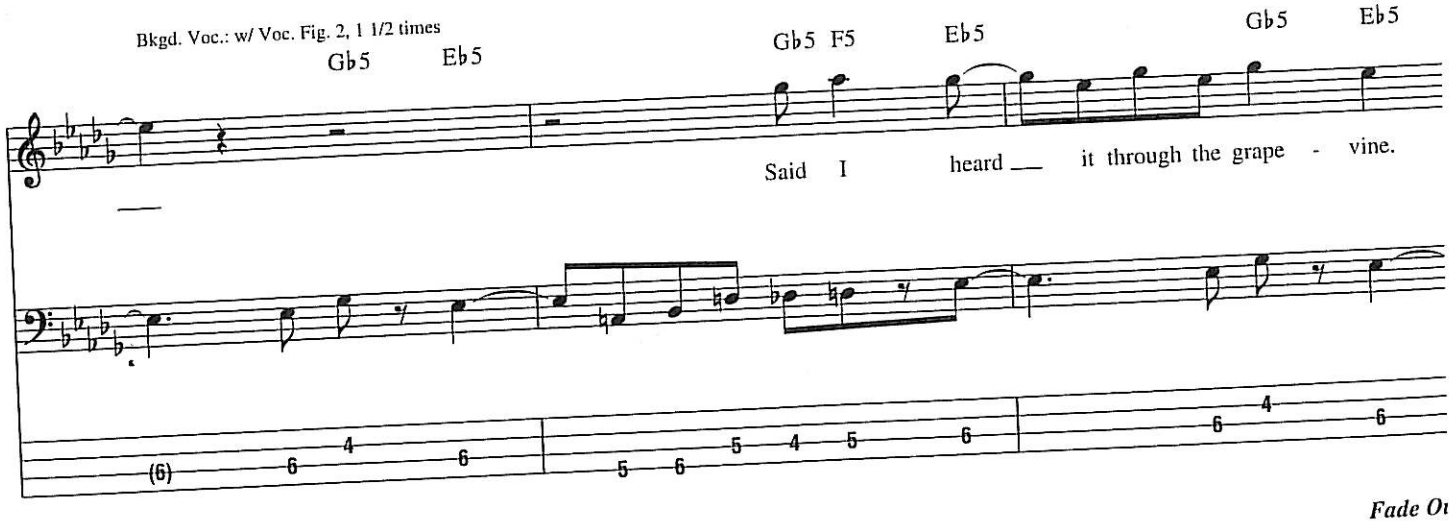

Interlude
Verse
Ebm
Bb
3. Peo - ple say be - lieve half of what you see,
(Do, do, do.
son, and non
Ab9
Ebm
of what you hear.
Ooh.
But I can't help
Do,
be-ing con - fused
do, do.
Bb
Ab9
C
If it's true, please tell me dear.
Ooh.
Do you p


Ab
Cm7/Eb
Ab
to let me go
for the oth - er guy you loved be - fore?
Do you plan to let me go
for the oth - er guy you
Chorus
Eb
Ab
Don't you know I heard it through the grape - vine?
Not much long -
loved be - fore.
(Ooh.
Eb
- er would you be mine.
Ba - by, I heard it through the grape - vine.
would you be mine. I heard it through the grape - vine.
Ab
N.C.
Eb5
Ooh, I'm just a - bout to lose my mind.
Hon - ey, hon - ey, yeah.
Ooh.
Heard

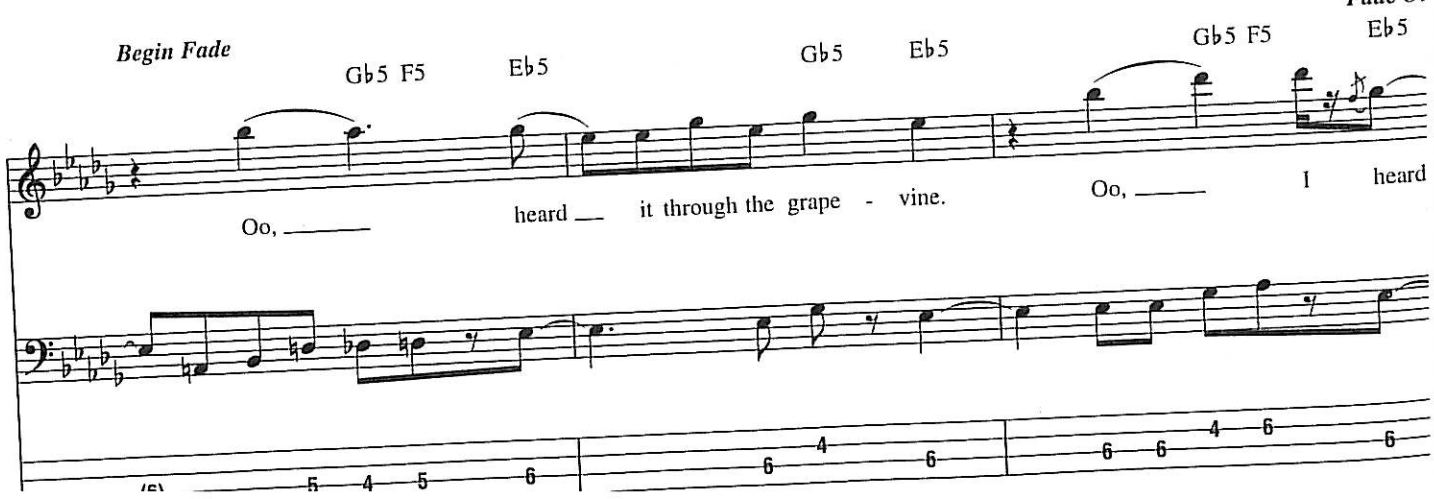




Bkgd. Voc.: w/ Voc. Fig. 2, 1 1/2 times

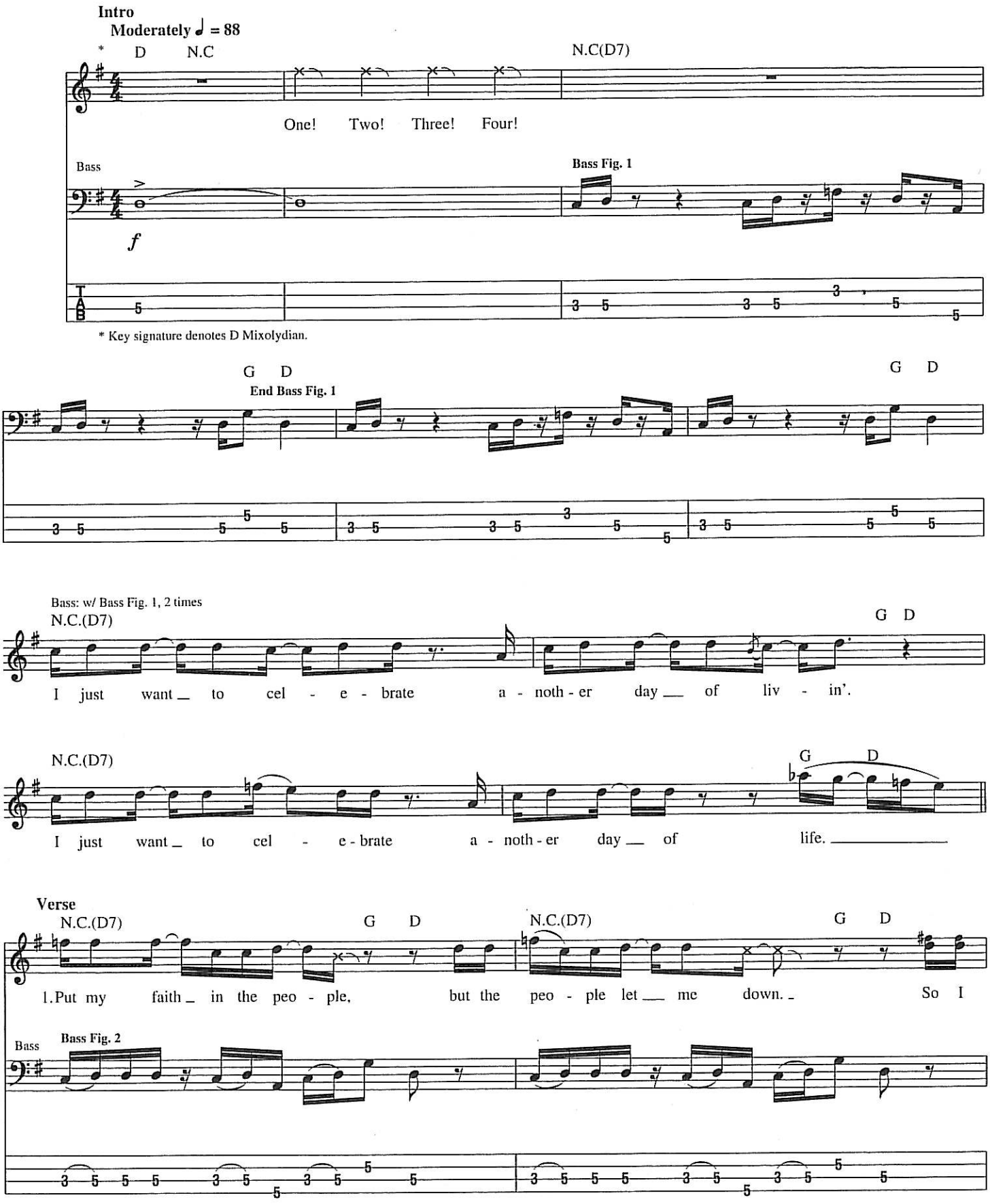


Fade Ou



I Just Want to Celebrate

Words and Music by Nick Zesses and Dino Fekaris



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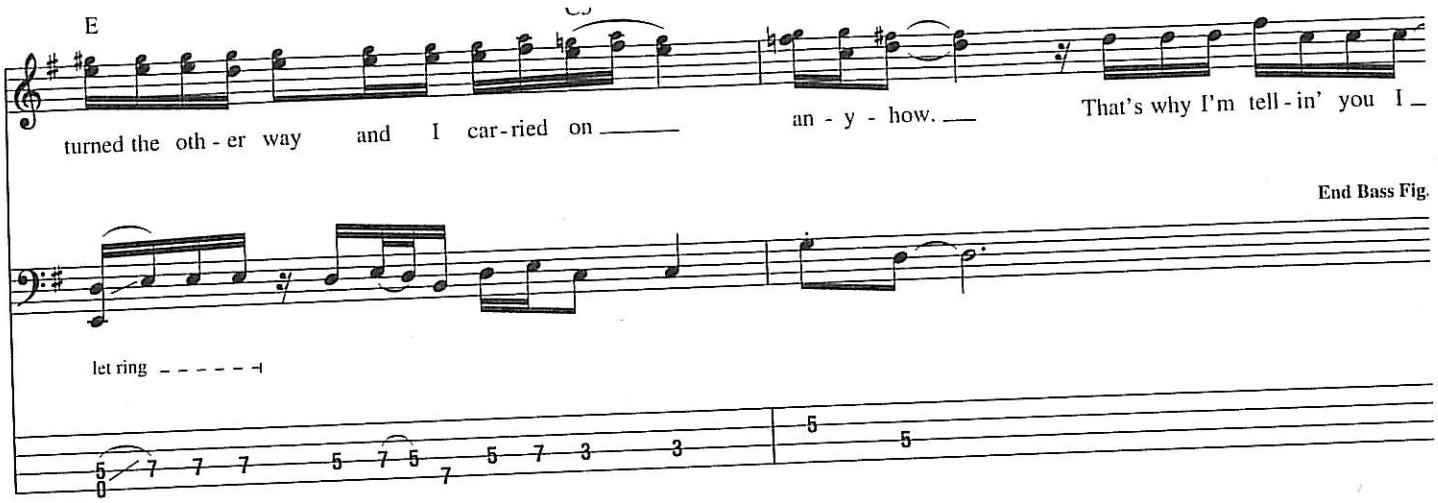
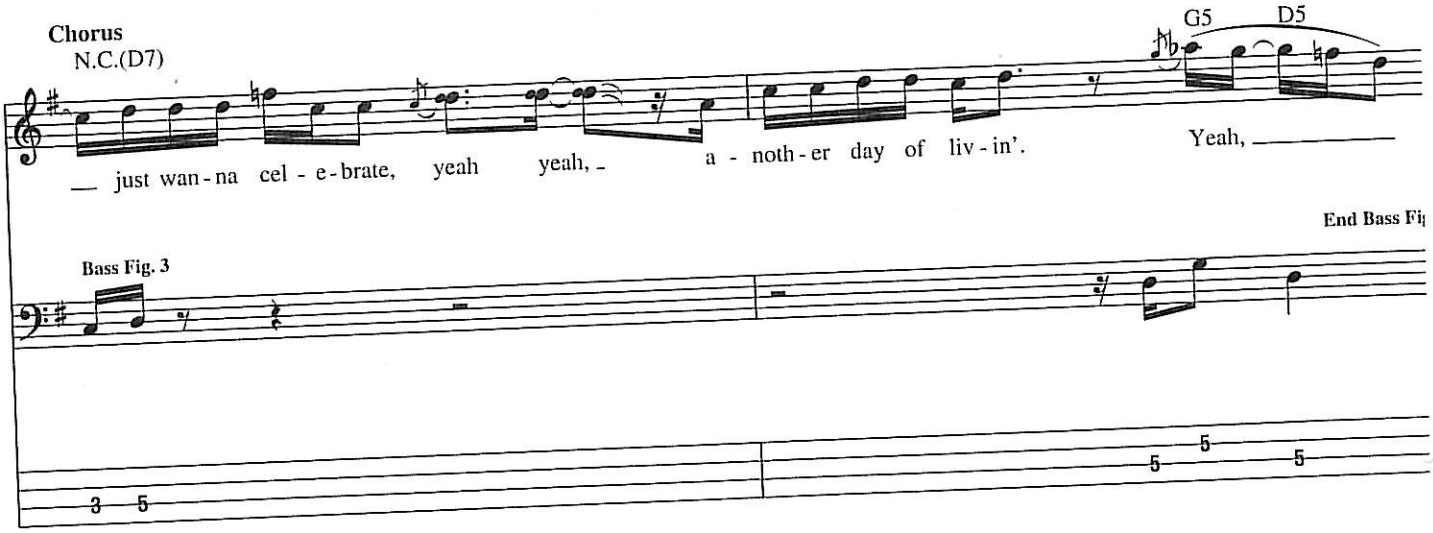
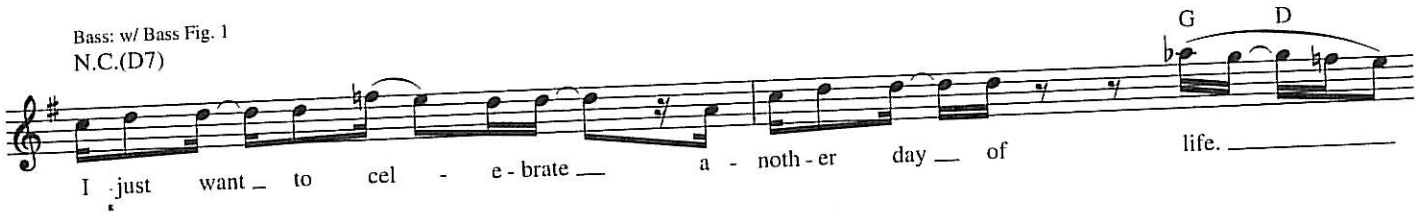
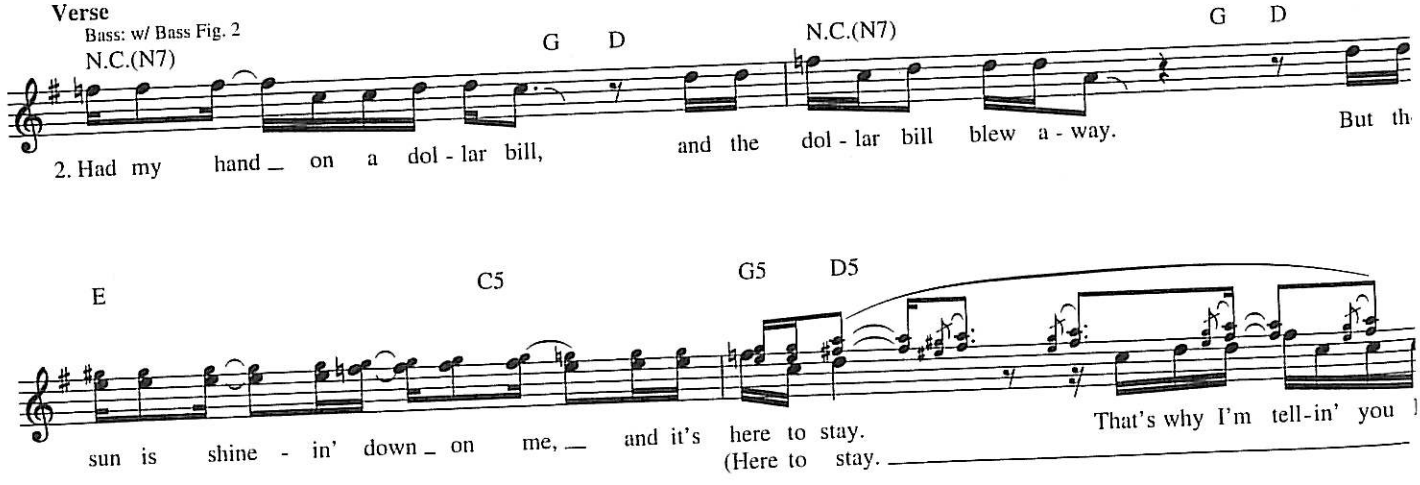

E
C5
turned the oth - er way and I car - ried on
an - y - how.
That's why I'm tell - in' you I
End Bass Fig.
let ring


Chorus
N.C.(D7)
G5
D5
just wan - na cel - e - brate, yeah yeah,
a - noth - er day of liv - in'.
Yeah,
End Bass Fi
Bass Fig. 3


Bass: w/ Bass Fig. 1
N.C.(D7)
G
D
I just want to cel - e - brate
a - noth - er day of
life.


Verse
Bass: w/ Bass Fig. 2
N.C.(N7)
G
D
N.C.(N7)
G
D
2. Had my hand on a dol - lar bill,
and the dol - lar bill blew a - way.
But th
E
C5
G5
D5
sun is shine - in' down on me,
and it's here to stay.
(Here to stay.
That's why I'm tell - in' you

Chorus

Bass: w/ Bass Fig. 3

N.C.(D7) G5 D5

__ just wan-na cel-e-brate, yeah yeah, _ a-noth-er day of liv-in'. Yeah, _____

Bass: w/ Bass Fig. 1

N.C.(D7) G D

I just want _ to cel-e-brate a-noth-er day _ of liv-in'.

N.C.(D7) G D

I just want _ to cel-e-brate a-noth-er day _ of life. _____

Bass

Bridge

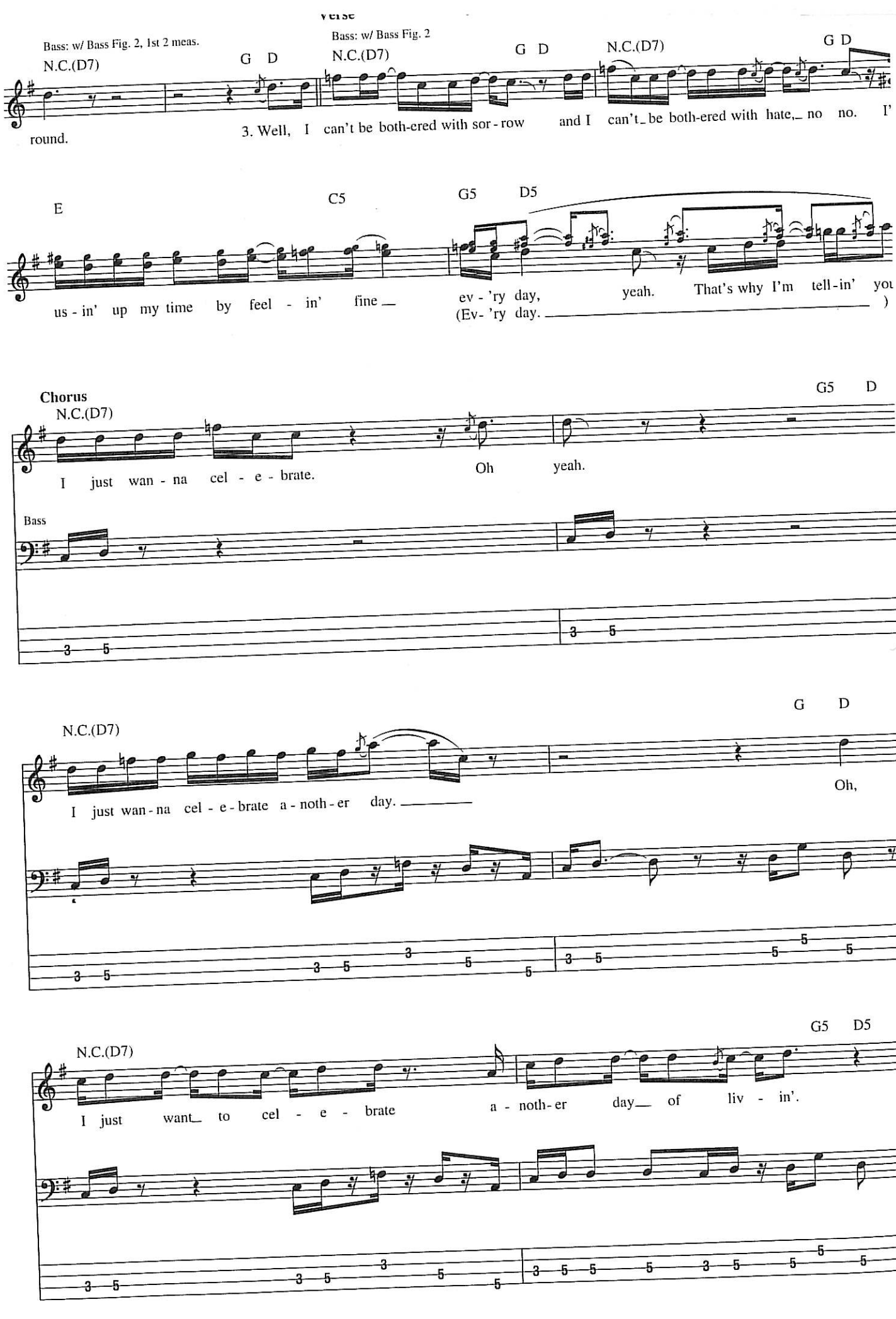
N.C.(D7) (G) (D)

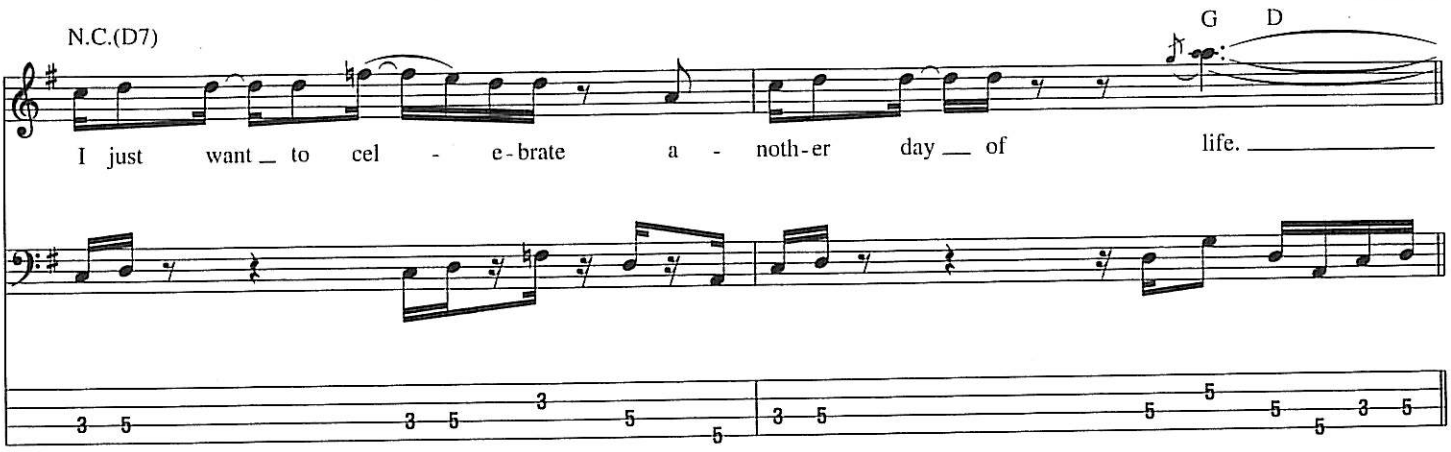
Do-in' it all _ gets you down, oh no. ____

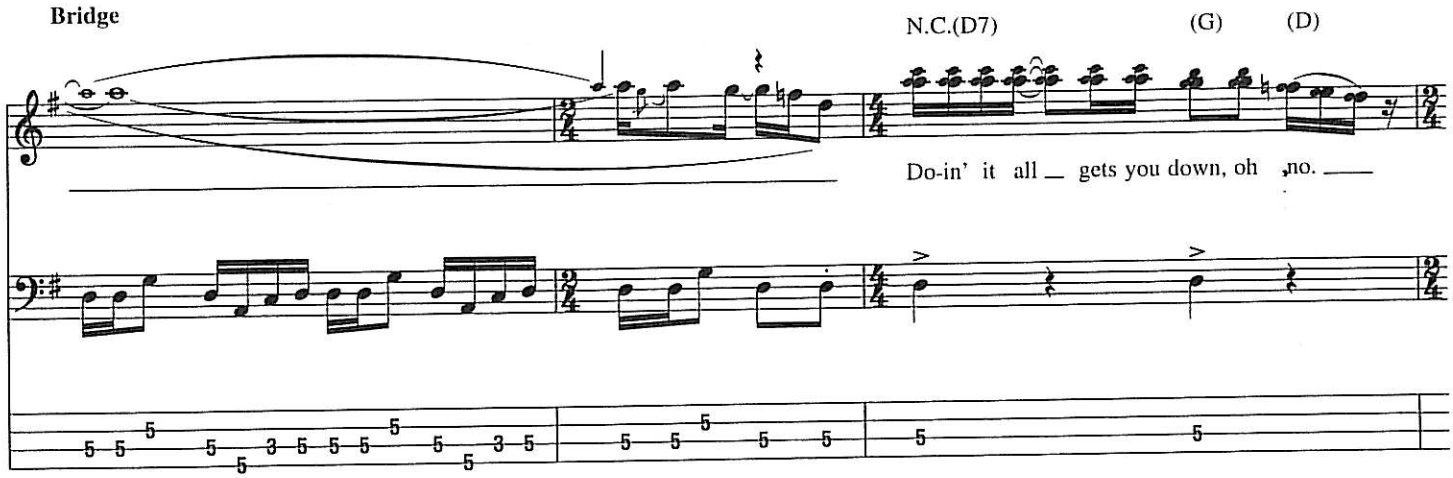
(C/D)

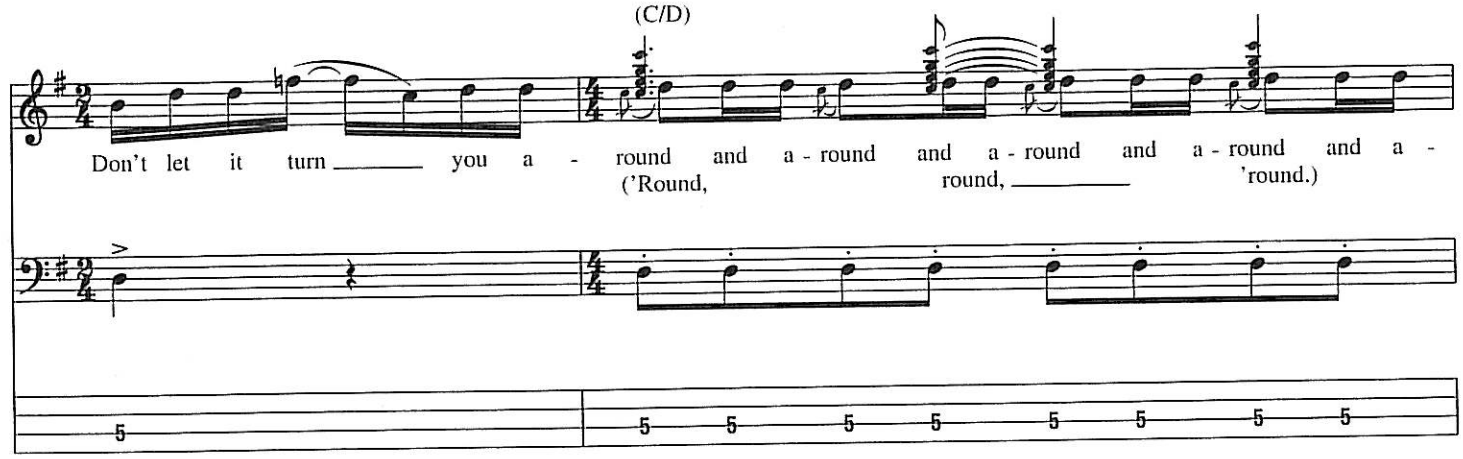
Don't let it turn _____ you a-round and a-round and a-round and a-round and a-

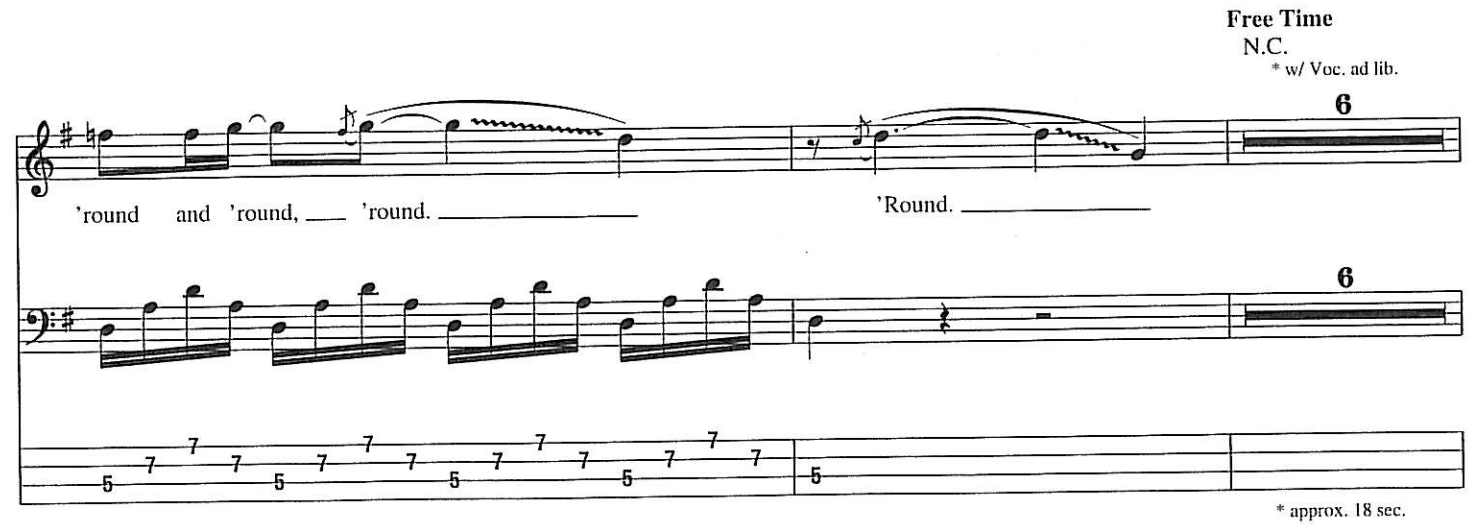
('Round, round, ____ 'round.)


Verse
Bass: w/ Bass Fig. 2, 1st 2 meas.
N.C.(D7)
G D
Bass: w/ Bass Fig. 2
N.C.(D7)
G D
N.C.(D7)
G D
round.
3. Well, I can't be both-ered with sor - row and I can't_ be both-ered with hate,_ no no. I'
E
C5
G5 D5
us - in' up my time by feel - in' fine _
ev - 'ry day, yeah. That's why I'm tell-in' you
(Ev- 'ry day. _)
Chorus
N.C.(D7)
G5 D
I just wan - na cel - e - brate.
Oh yeah.
Bass
N.C.(D7)
G D
I just wan - na cel - e - brate a - noth - er day. _
Oh,
N.C.(D7)
G5 D5
I just want_ to cel - e - brate a - noth - er day_ of liv - in'.


N.C.(D7)
G
D
I just want to cel - e-brate a - noth-er day of life.


Bridge
N.C.(D7)
(G)
(D)
Do-in' it all gets you down, oh no.


(C/D)
Don't let it turn you a - round and a - round and a - round and a - round and a -
('Round, round, 'round.)


Free Time
N.C.
* w/ Voc. ad lib.
6
'round and 'round, 'round.
'Round.
6
* approx. 18 sec.

Outro

A Tempo

* Bass: w/ Bass Fig. 1

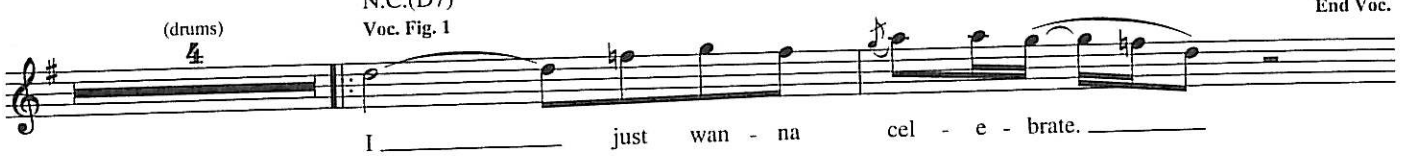
N.C.(D7)

Voc. Fig. 1

play 3

End Voc.

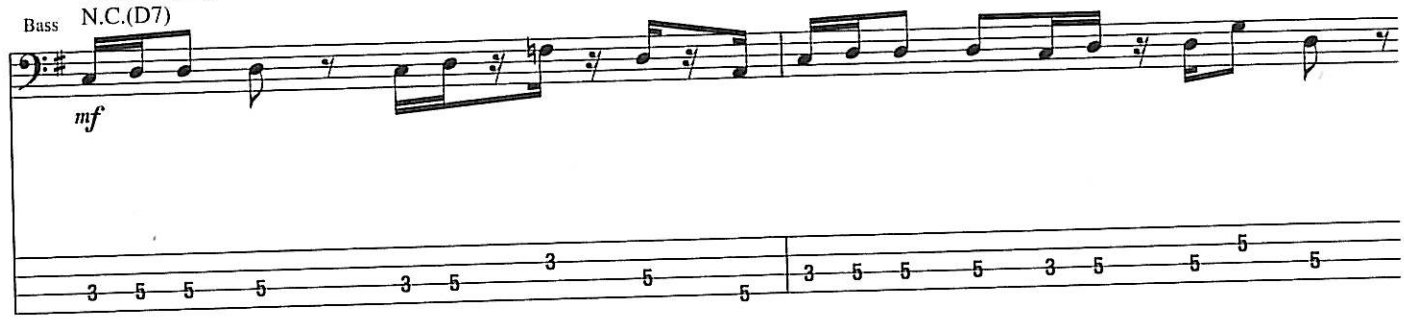
(drums)



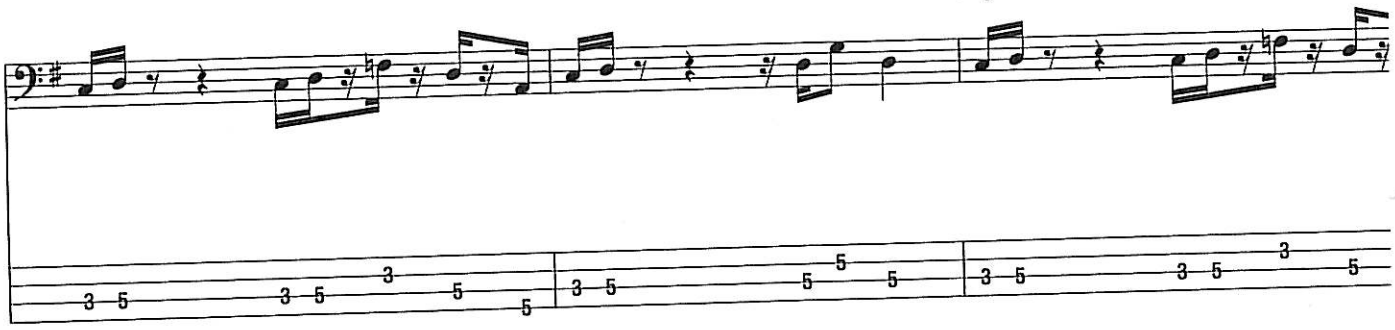
* fade in

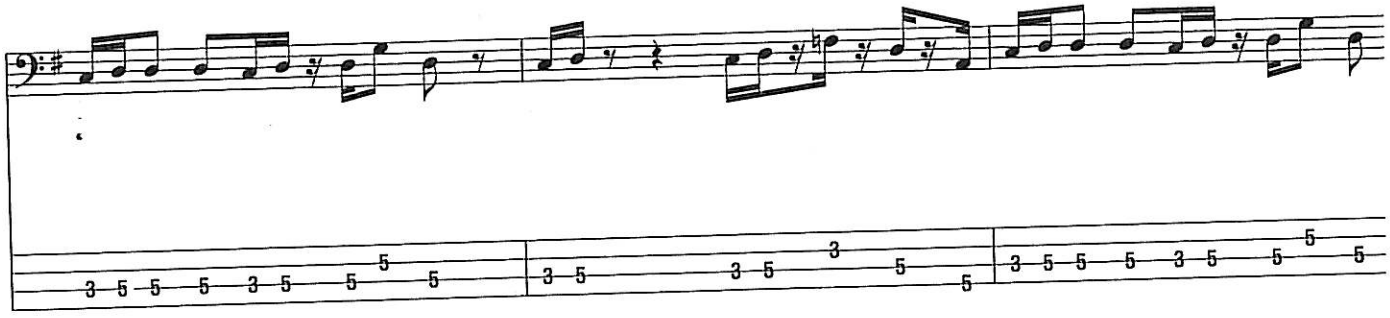
Voc.:w/ Voc. Fig. 1 & Lead Voc. ad lib., till fade

Bass N.C.(D7)



Begin Fade





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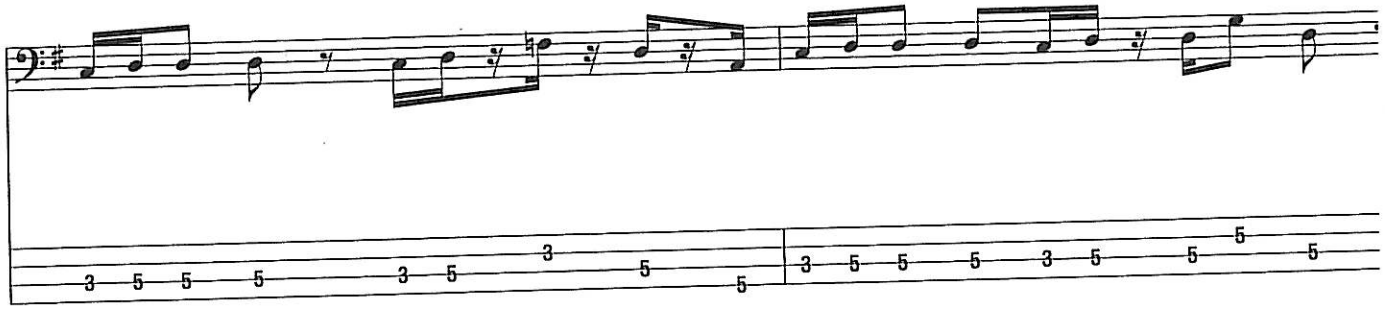
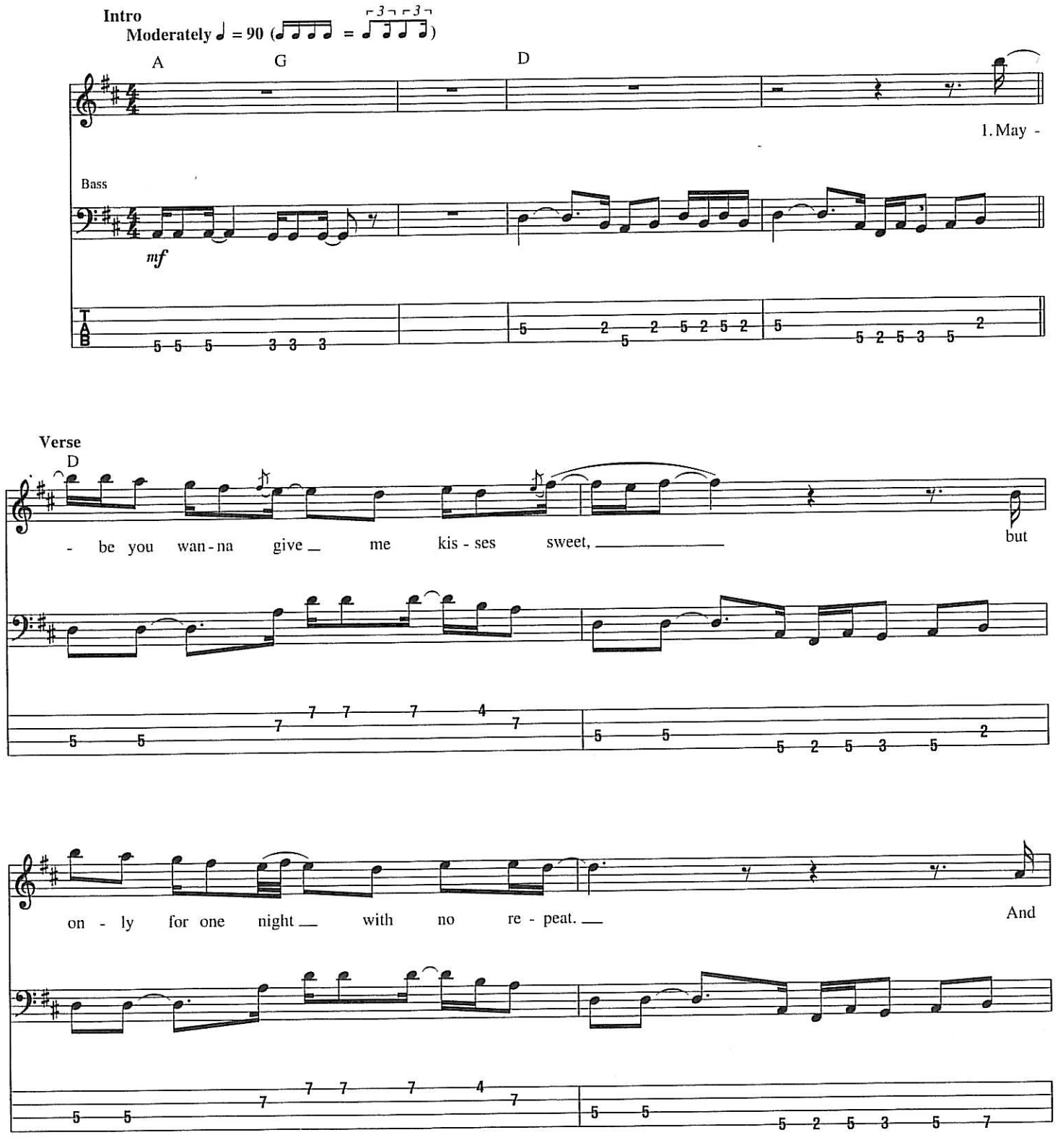


I Second That Emotion

Words and Music by William "Smokey" Robinson and Alfred Cleveland



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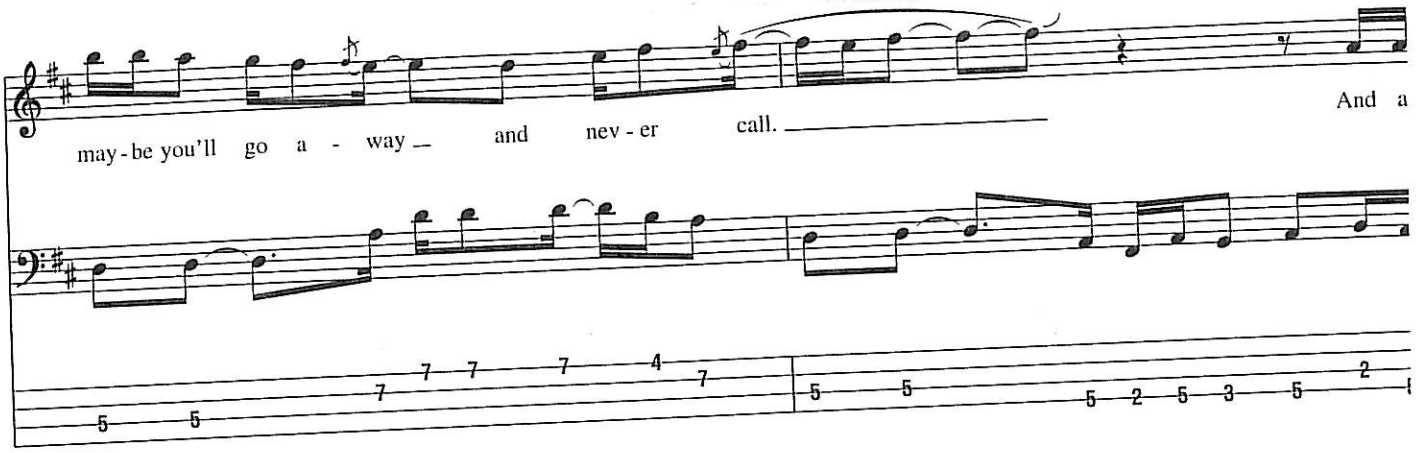
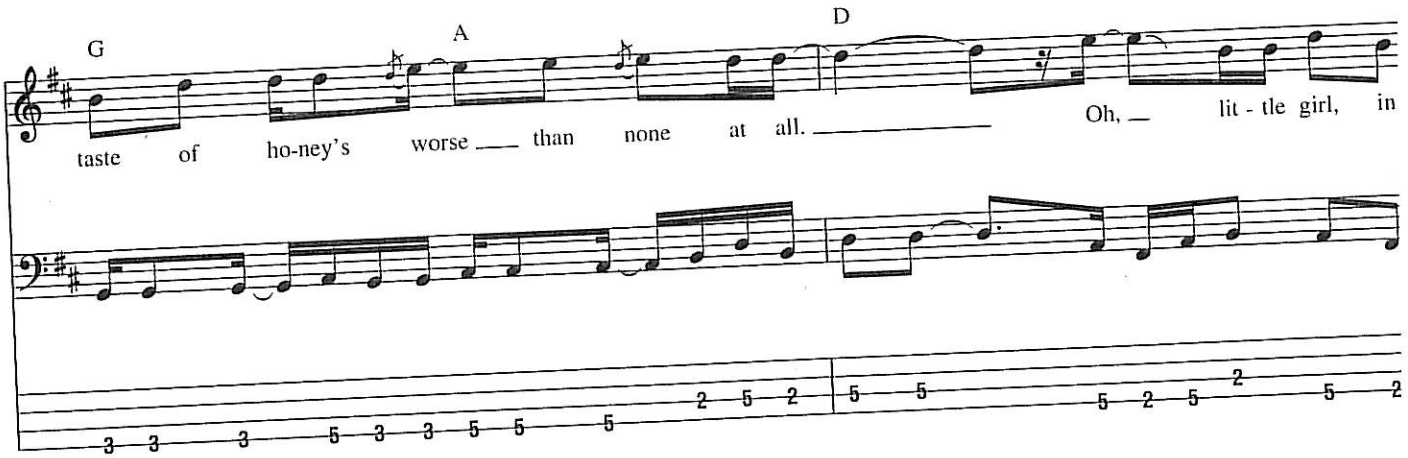
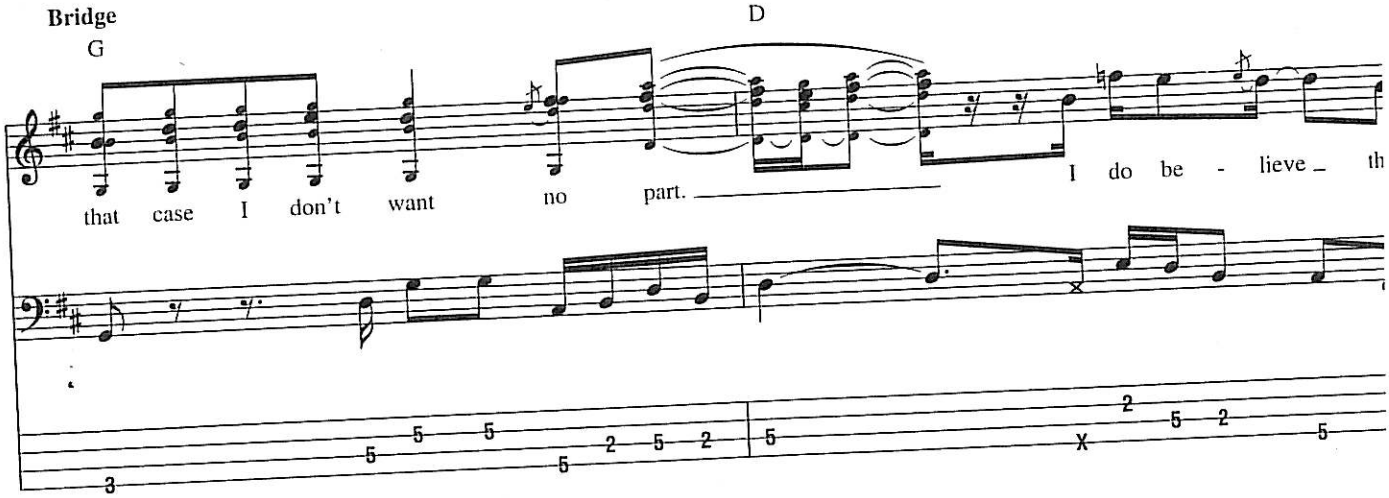
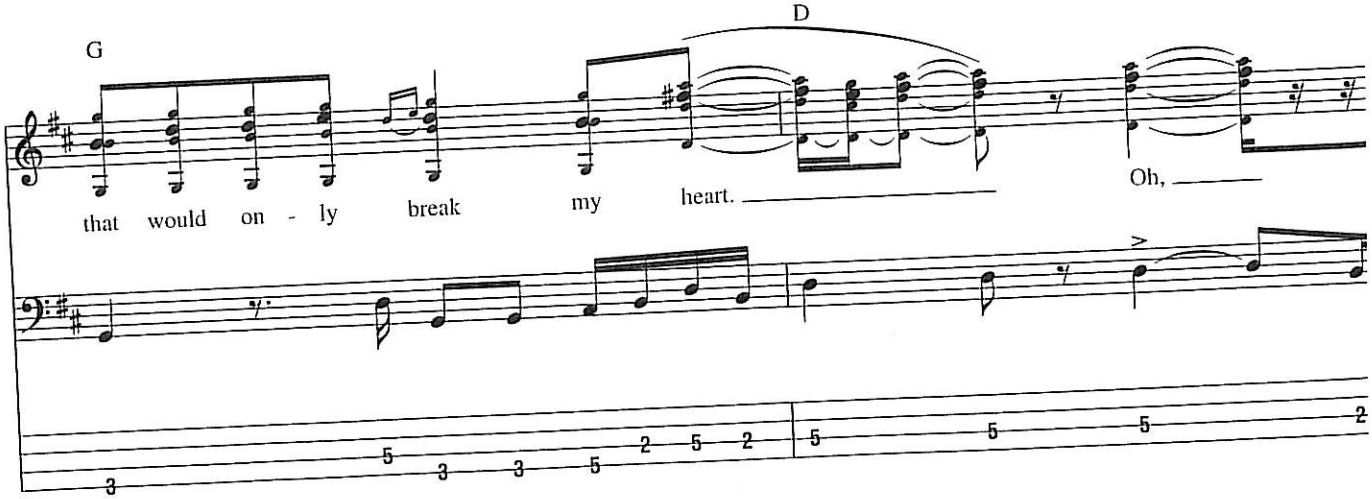

may - be you'll go a - way — and nev - er call. —
And a


G
A
D
taste of ho-ney's worse — than none at all. —
Oh, — lit - tle girl, in


Bridge
G
D
that case I don't want no part. —
I do be - lieve — th


G
D
that would on - ly break my heart. —
Oh, —

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

D A G

if you feel like lov - in' me, if you got the no - tion,

D

I sec - ond that e - mo - tion. Said if you feel like giv-in' me a

Bkgd. Voc.: w/ Voc. Fig. 2

A G D

life - time of de-vo - tion I sec-ond that e - mo - tion.

Voc. Fig. 1

Oo.

Voc. Fig. 2

Oo.

Verse

Bkgd. Voc.: w/ Voc. Fig. 3

A G D Dadd6

Oh. May - be you think that love would tie you down

D Dadd6

you don't have the time to hang a - round.

Bkgd. Voc.: w/ Voc. Fig. 3

D Dadd6

may - be you think that love were made for fools.

G A D Dadd6

so it makes you wise to break the rules. Oh, lit - tle girl th

Voc. Fig. 3

Oo. Doo, doo, doo, doo, doo.

Bridge

G Em7 G D Dadd6

that case I don't want no part. I do be - lieve that

G9 Em G D

that would on - ly break my heart. Oh, but

Chorus

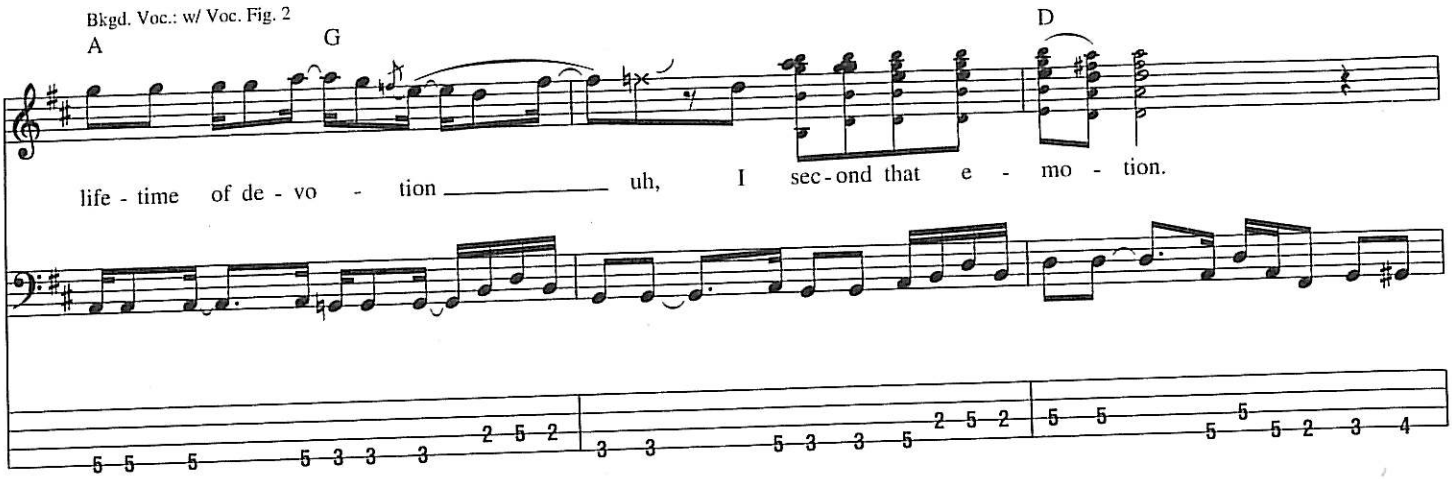
Bkgd. Voc.: w/ Voc. Fig. 2

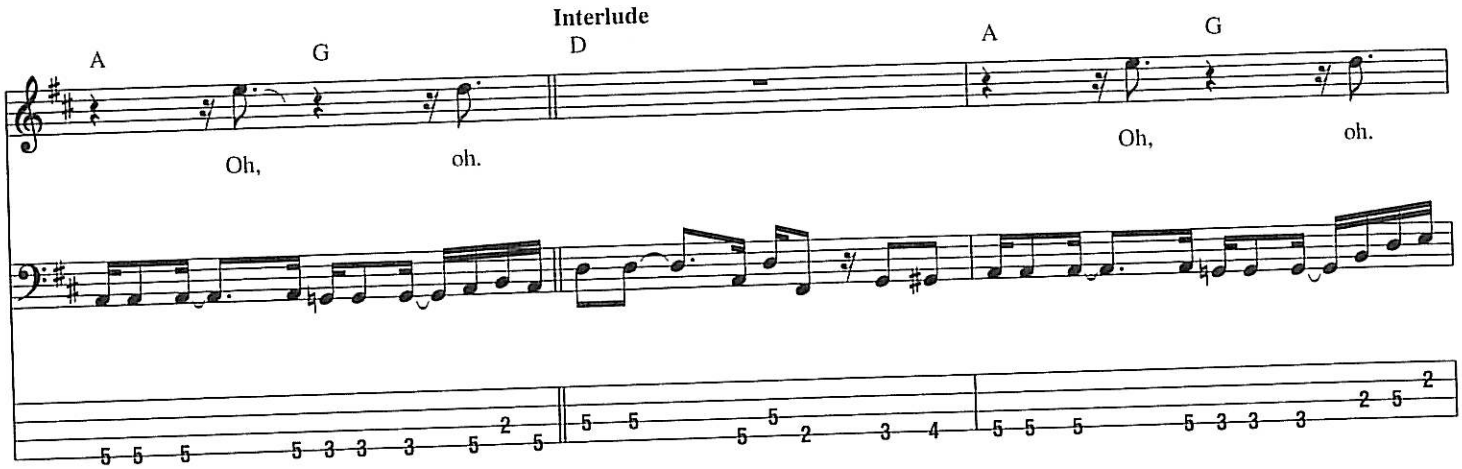
D A G

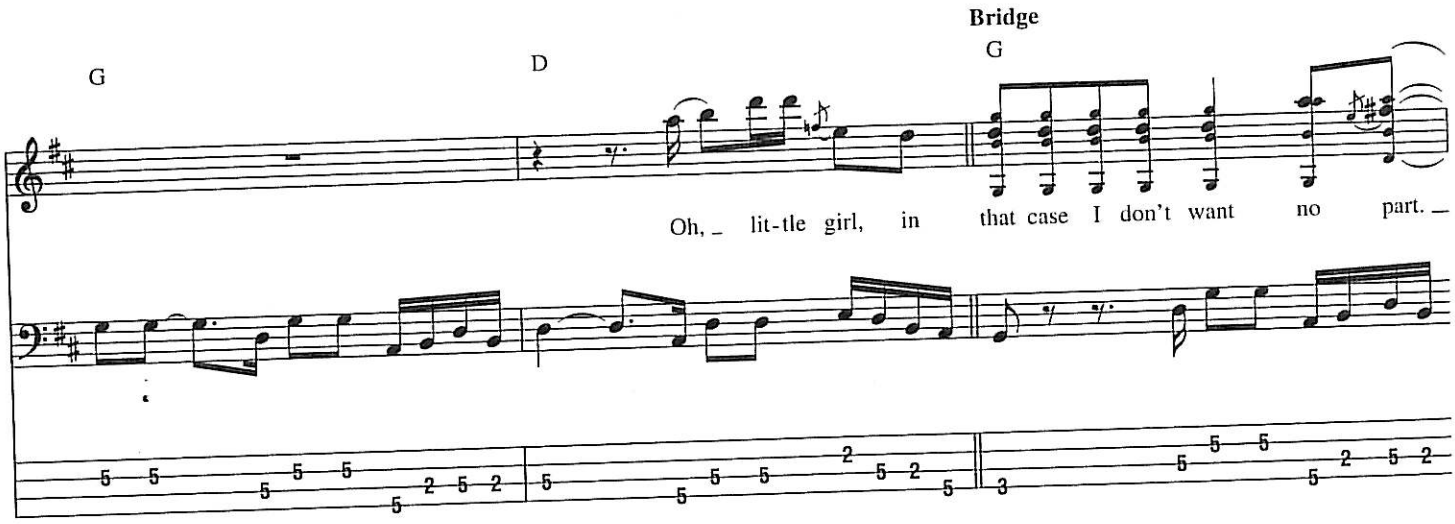
if you feel like lov - in' me, if you got the no - tion,

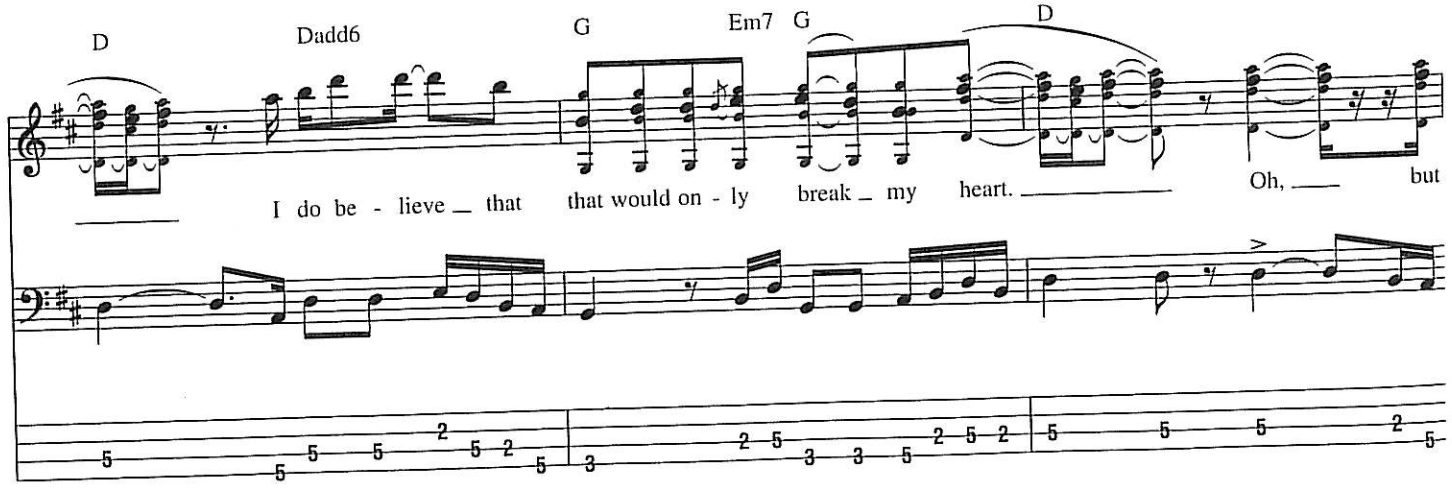
G Gsus4 G D Dadd6 D

I sec - ond that e - mo - tion. Said if you feel like giv-in' me a


Bkgd. Voc.: w/ Voc. Fig. 2
A
G
D
life - time of de - vo - tion uh, I sec - ond that e - mo - tion.


Interlude
A
G
D
A
G
Oh, oh.
Oh, oh.


Bridge
G
D
G
Oh, lit - tle girl, in that case I don't want no part.


D
Dadd6
G
Em7
G
D
I do be - lieve that that would on - ly break my heart.
Oh, but

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

D A G Em7 Gsus4 G

if you feel like lov-in' me, if you got the no - tion, I sec-ond that e -

Bkgd. Voc.: w/ Voc. Fig. 2

D Dadd6 D A G

mo - tion. Said if you feel like giv-in' me a life-time of de-vo - tion

G Em7 G D A G

uh, I sec-ond that e - mo - tion. Oh, lit-tle girl, I sec - ond that e -

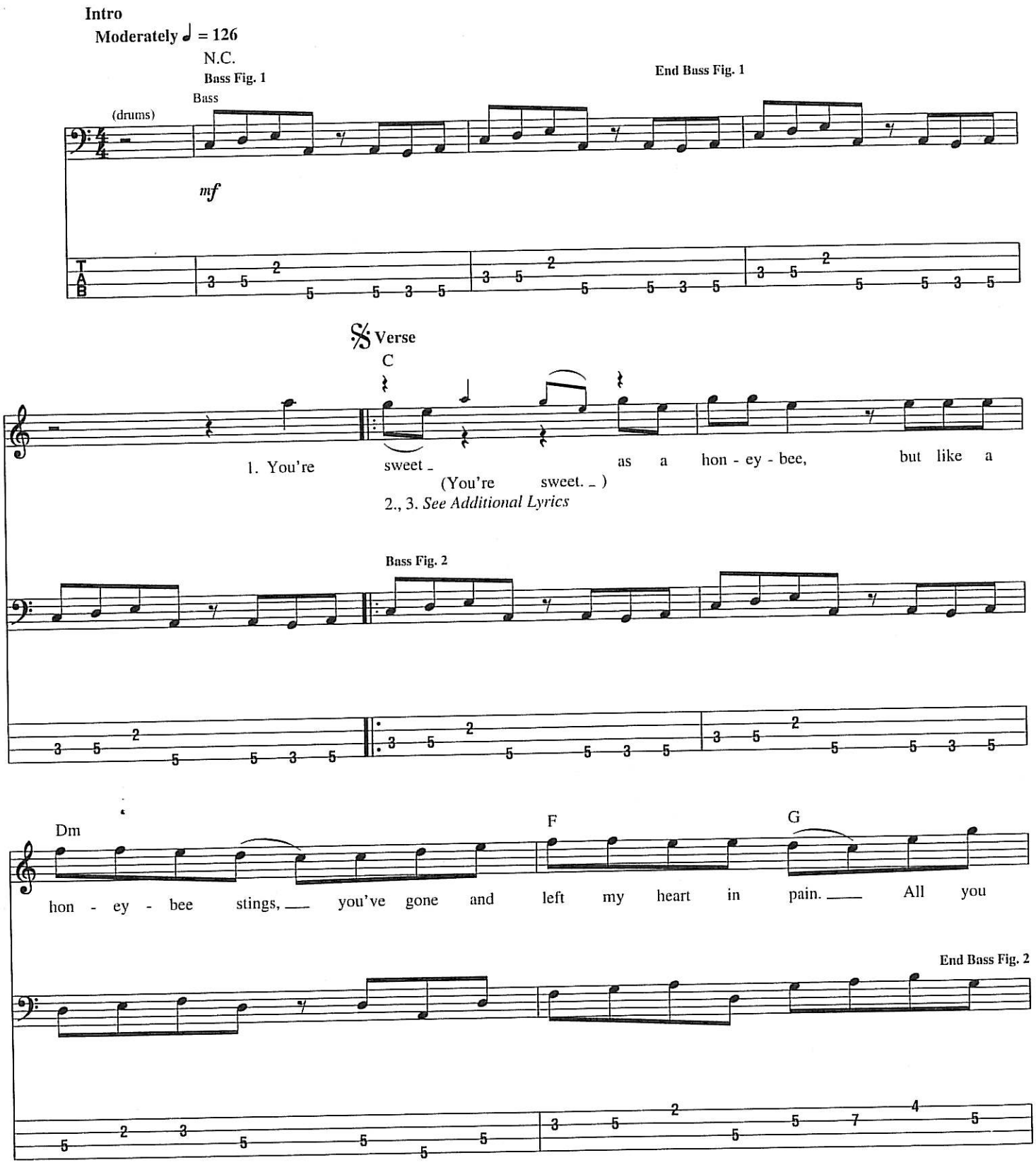
Begin Fade *Fade Out*

D A G D

mo - tion. Oo, lit-tle girl, I sec - ond that e - mo - tion.

It's the Same Old Song

Words and Music by Edward Holland, Lamont Dozier and Brian Holland



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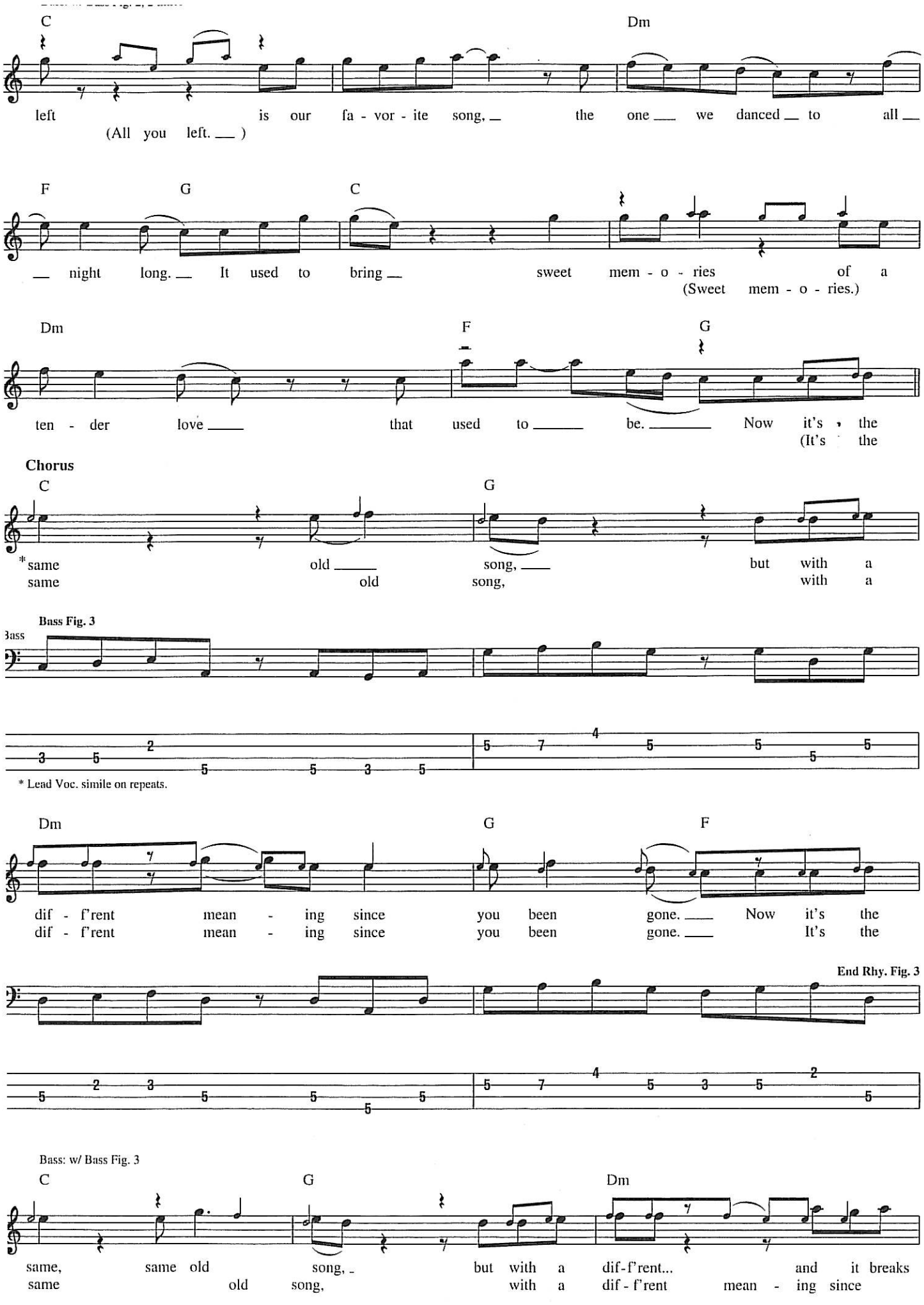
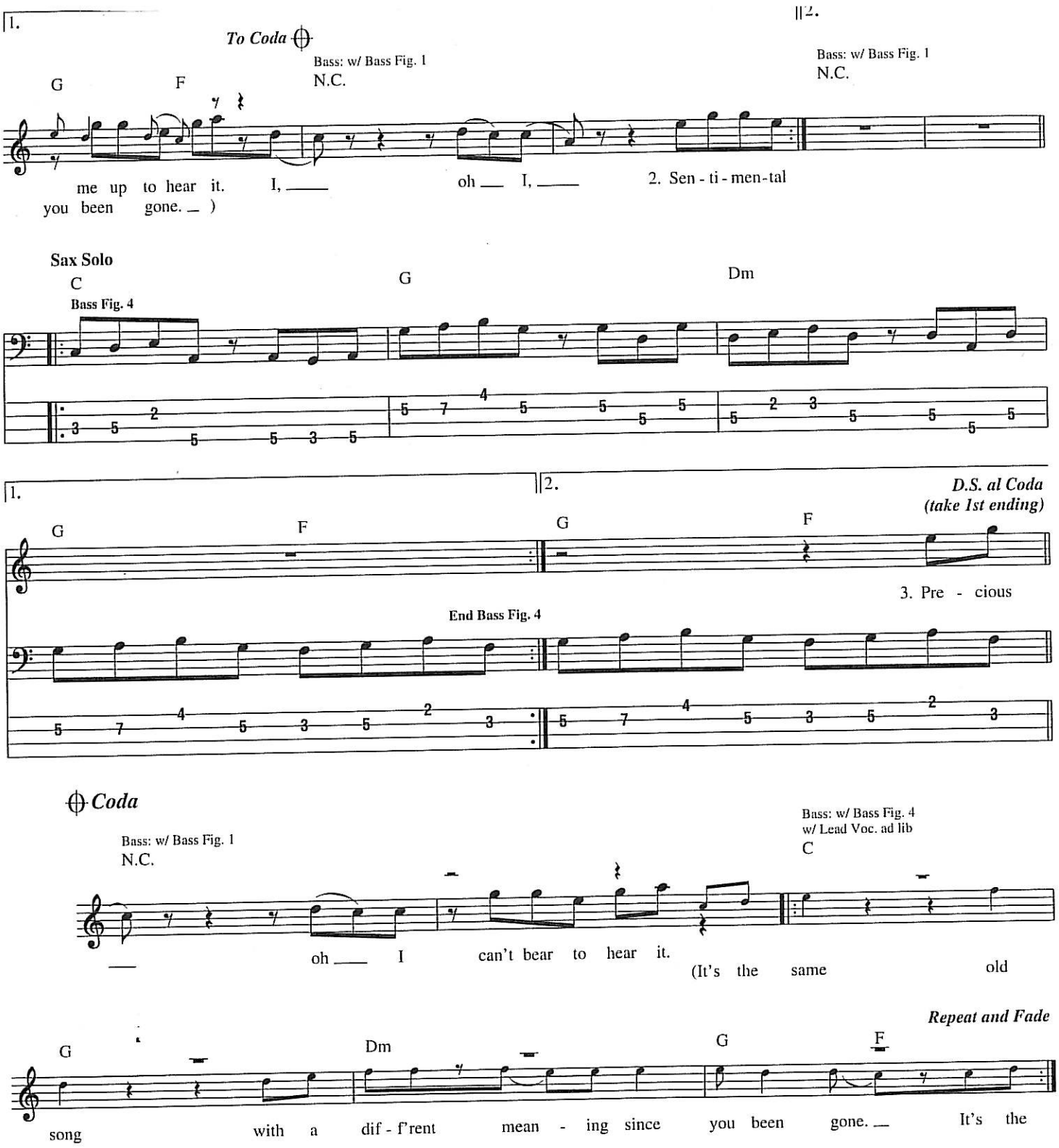

C
Dm
left is our fa - vor - ite song, the one we danced to all
(All you left.)
F G C
night long. It used to bring sweet mem - o - ries of a
(Sweet mem - o - ries.)
Dm F G
ten - der love that used to be. Now it's the
(It's the
Chorus
C G
*same old song, but with a
same old song, with a
Bass Fig. 3
Bass
* Lead Voc. simile on repeats.
Dm G F
dif - f'rent mean - ing since you been gone. Now it's the
dif - f'rent mean - ing since you been gone. It's the
End Rhy. Fig. 3
Bass: w/ Bass Fig. 3
C G Dm
same, same old song, but with a dif-f'rent... and it breaks
same old song, with a dif - f'rent mean - ing since



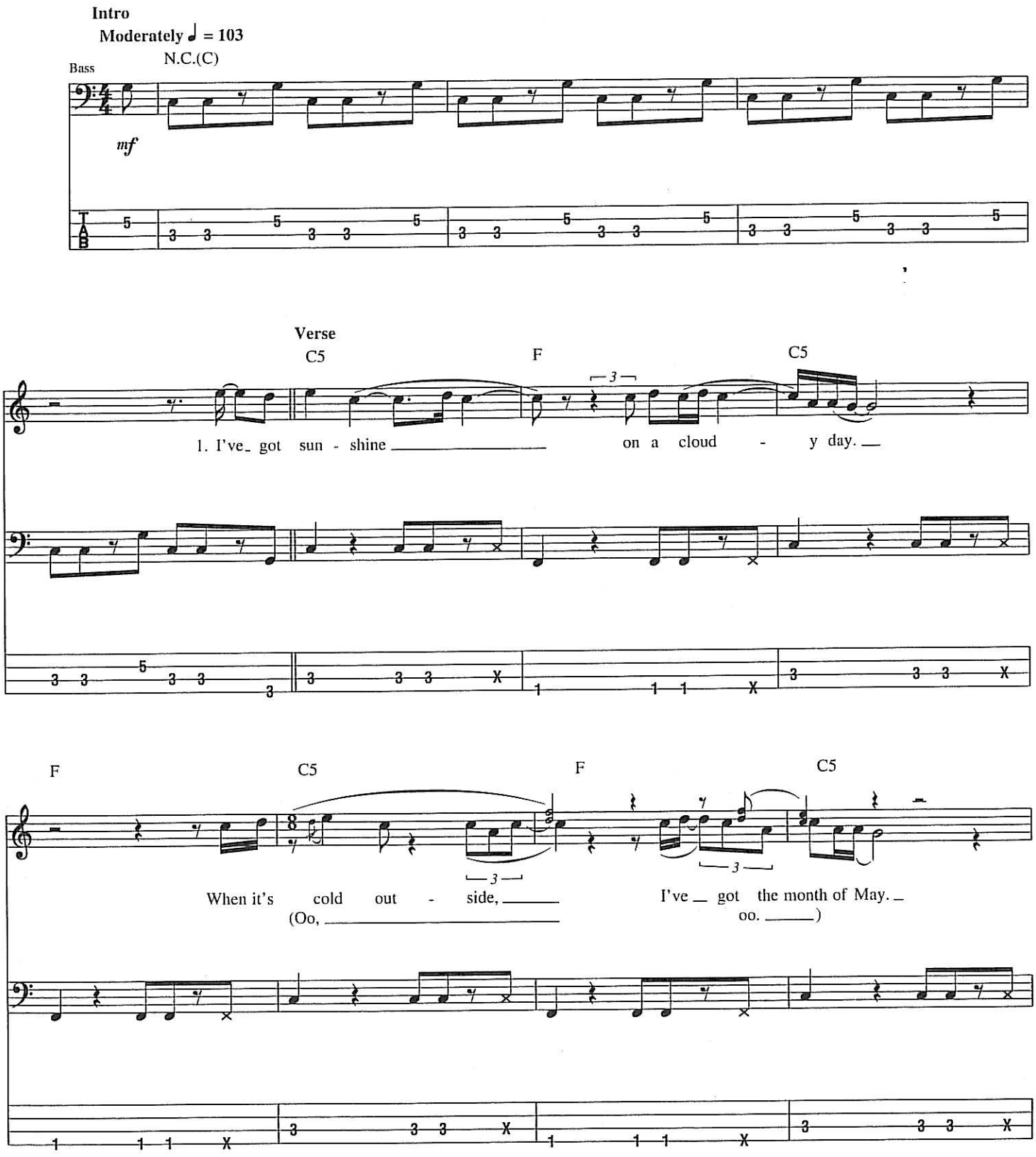
Additional Lyrics

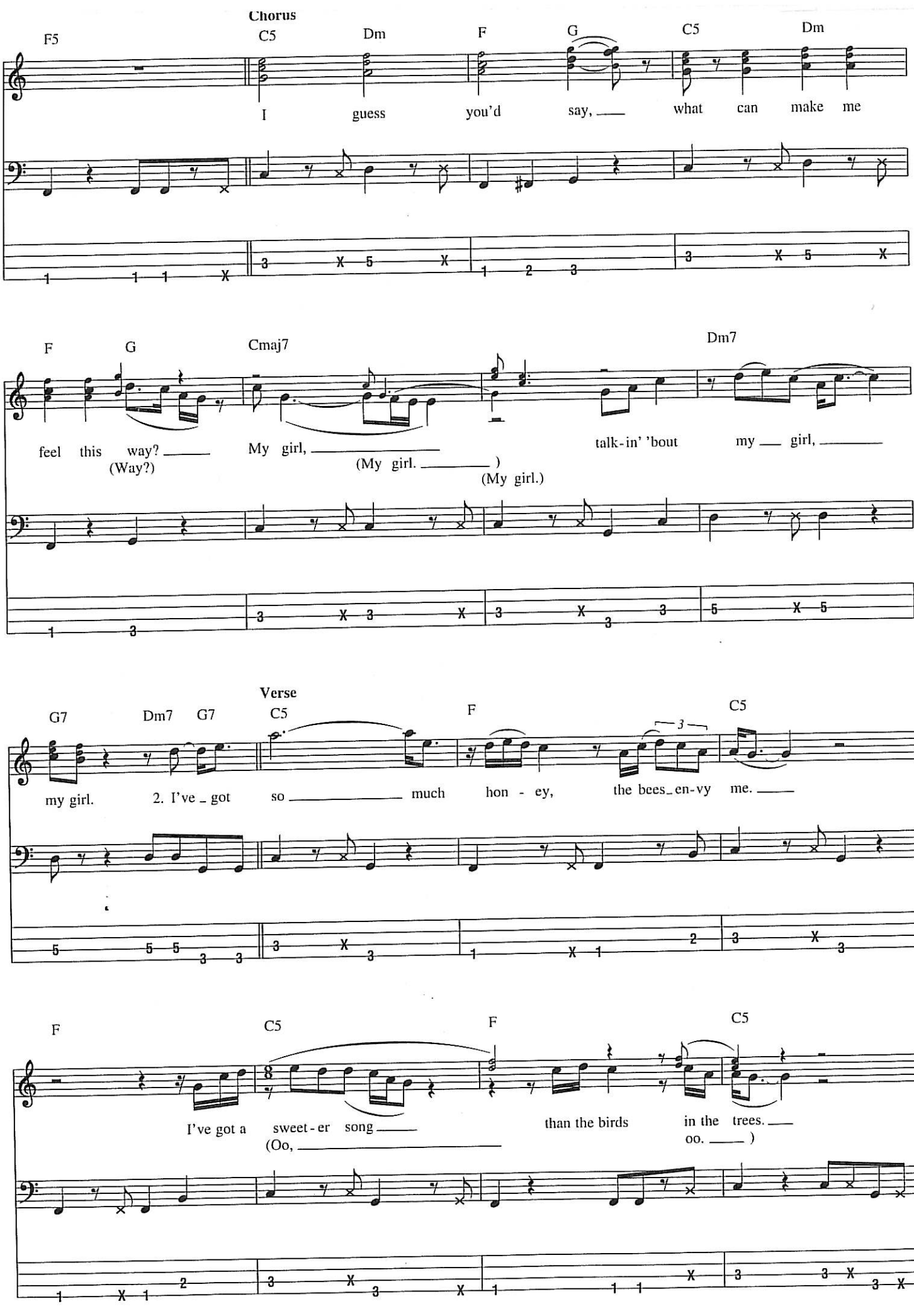
2. Sentimental fool am I,
To hear an old love song and wanna cry.
But the melody keeps haunting me
Reminding me how in love we used to be.
Keep hearing the part that used to touch our heart,
Saying, "Together forever, breaking up never."

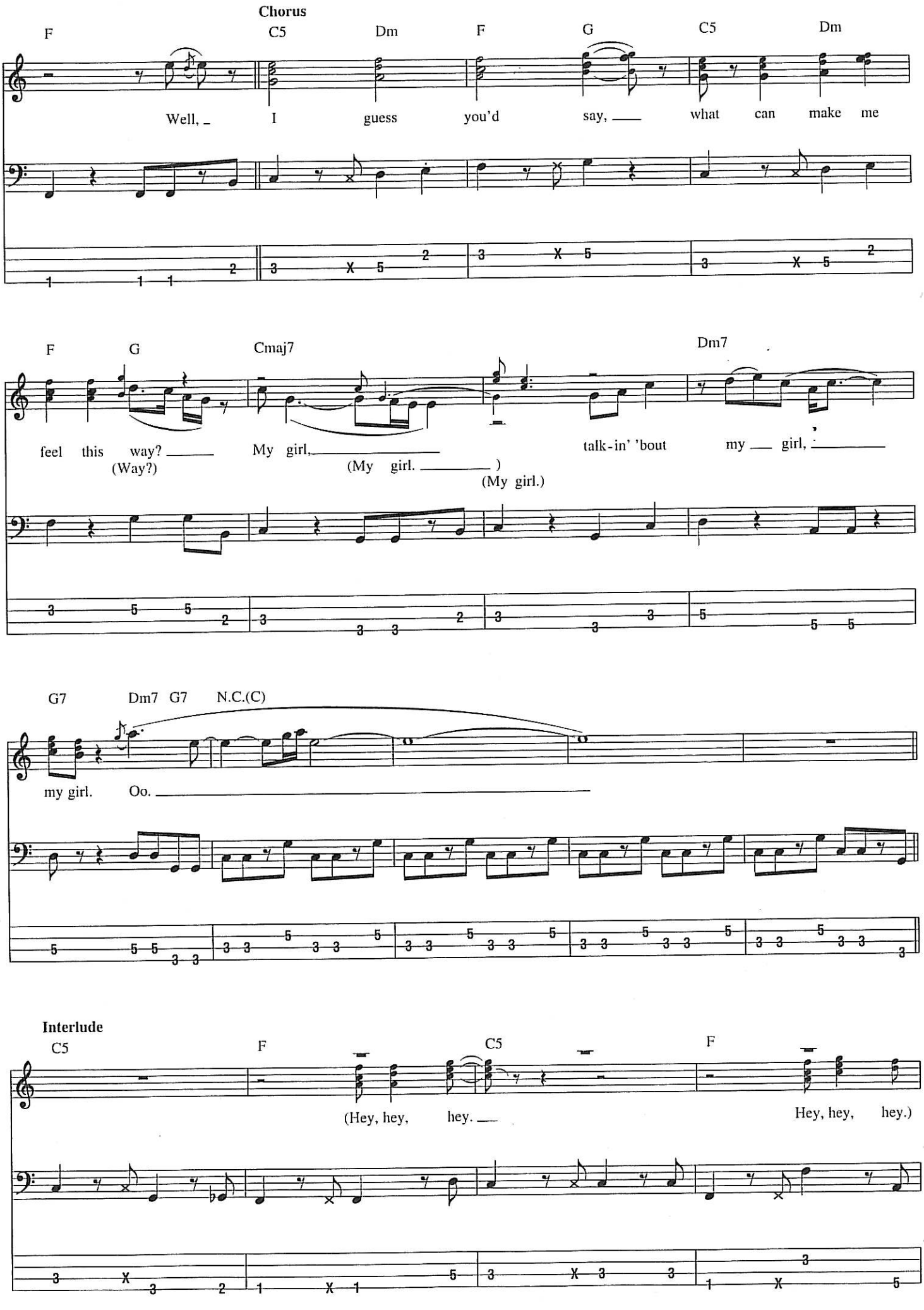
3. Precious memories keep lingering on,
Every time I hear our favorite song.
Now you're gone, left this emptiness.
I only reminisce, the happiness we spent.
We used to dance to the music,
Make romance to the music.

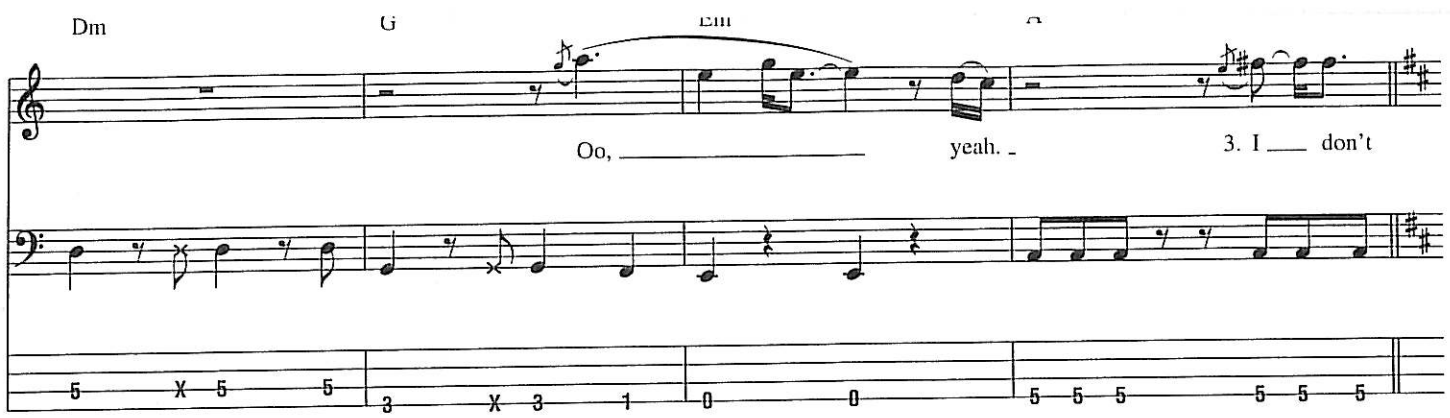
My Girl

Words and Music by William "Smokey" Robinson and Ronald White

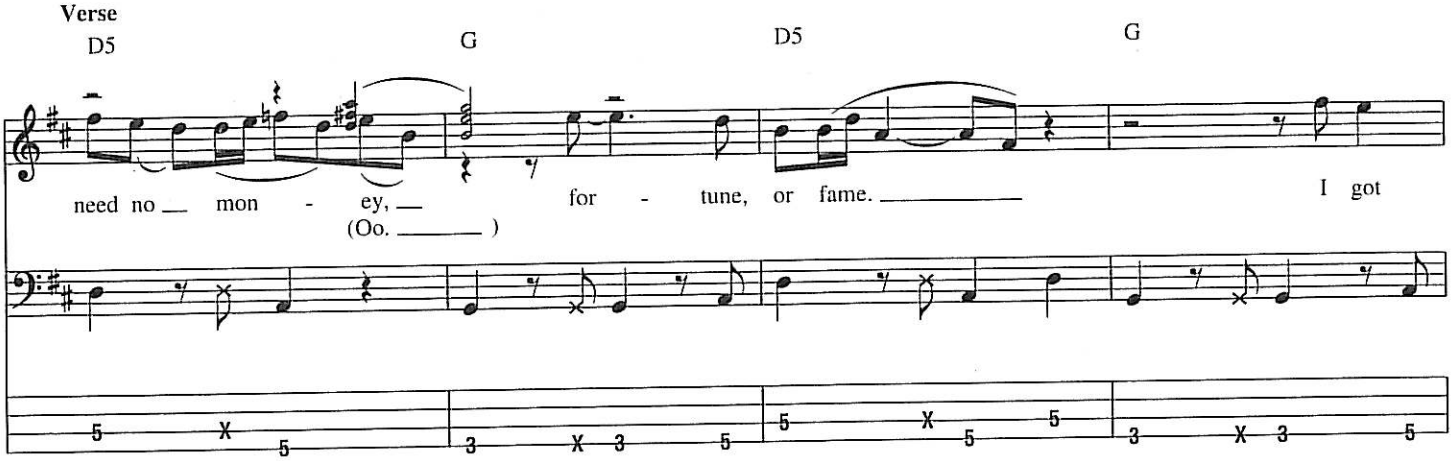


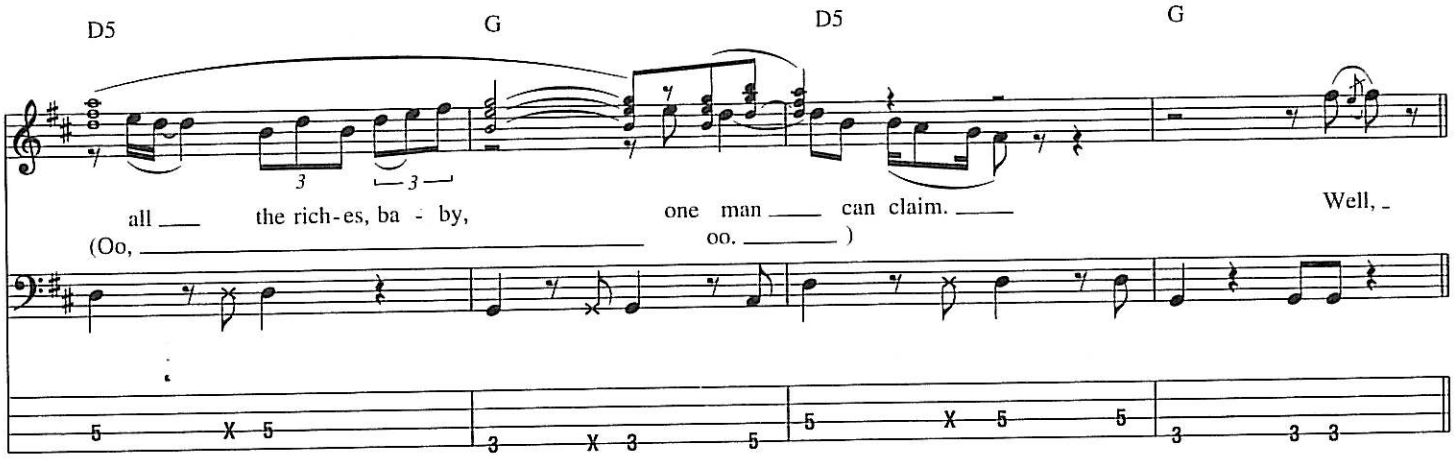

Chorus
F5
C5
Dm
F
G
C5
Dm
I guess you'd say, what can make me
F
G
Cmaj7
Dm7
feel this way? (Way?)
My girl, (My girl.)
(My girl.)
talk-in' 'bout my girl,
Verse
G7
Dm7
G7
C5
F
C5
my girl.
2. I've got so much hon - ey,
the bees en-vy me.
F
C5
F
C5
I've got a sweet - er song (Oo,
than the birds in the trees.
oo.)


Chorus
F C5 Dm F G C5 Dm
Well, I guess you'd say, what can make me
F G Cmaj7 Dm7
feel this way? My girl, talk-in' 'bout my girl,
(Way?) (My girl.) (My girl.)
G7 Dm7 G7 N.C.(C)
my girl. Oo.
Interlude
C5 F C5 F
(Hey, hey, hey. Hey, hey, hey.)

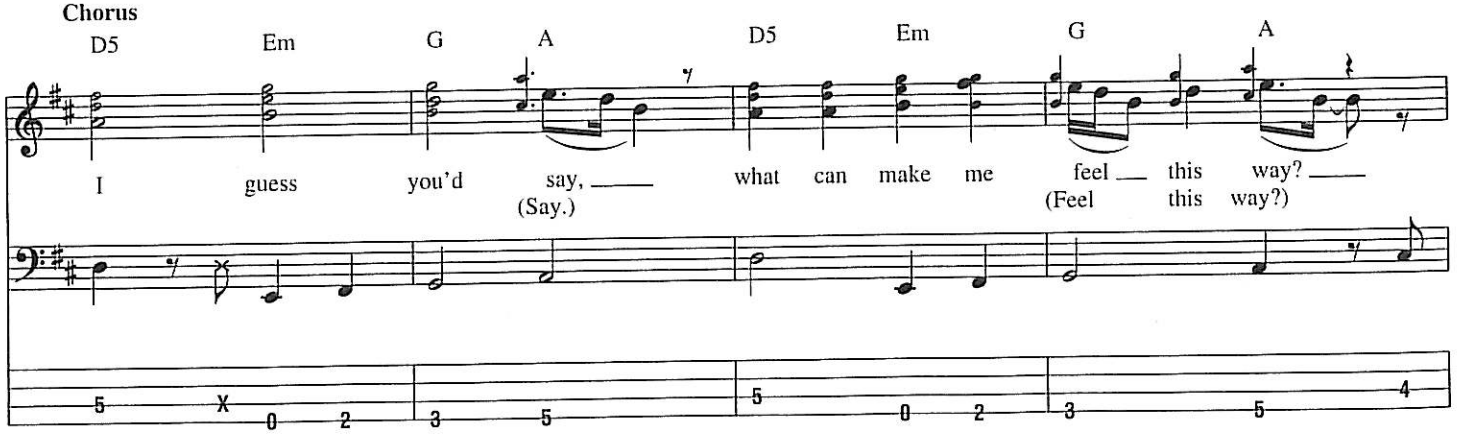


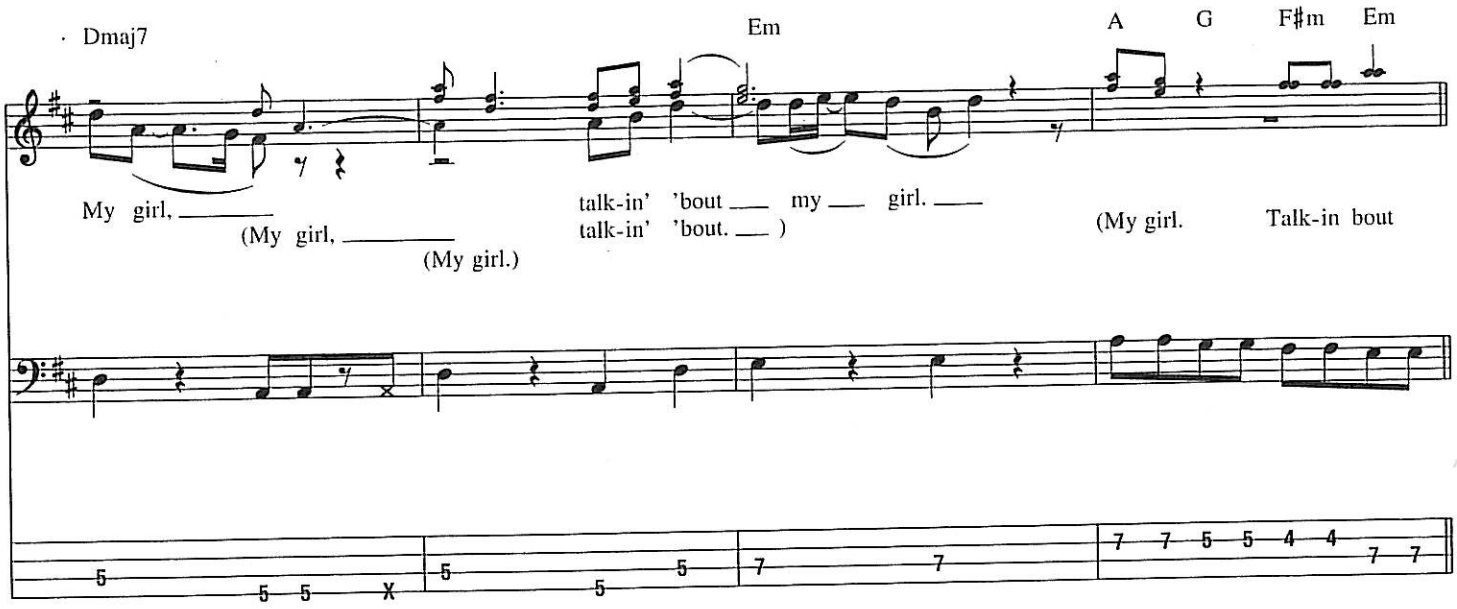
Verse



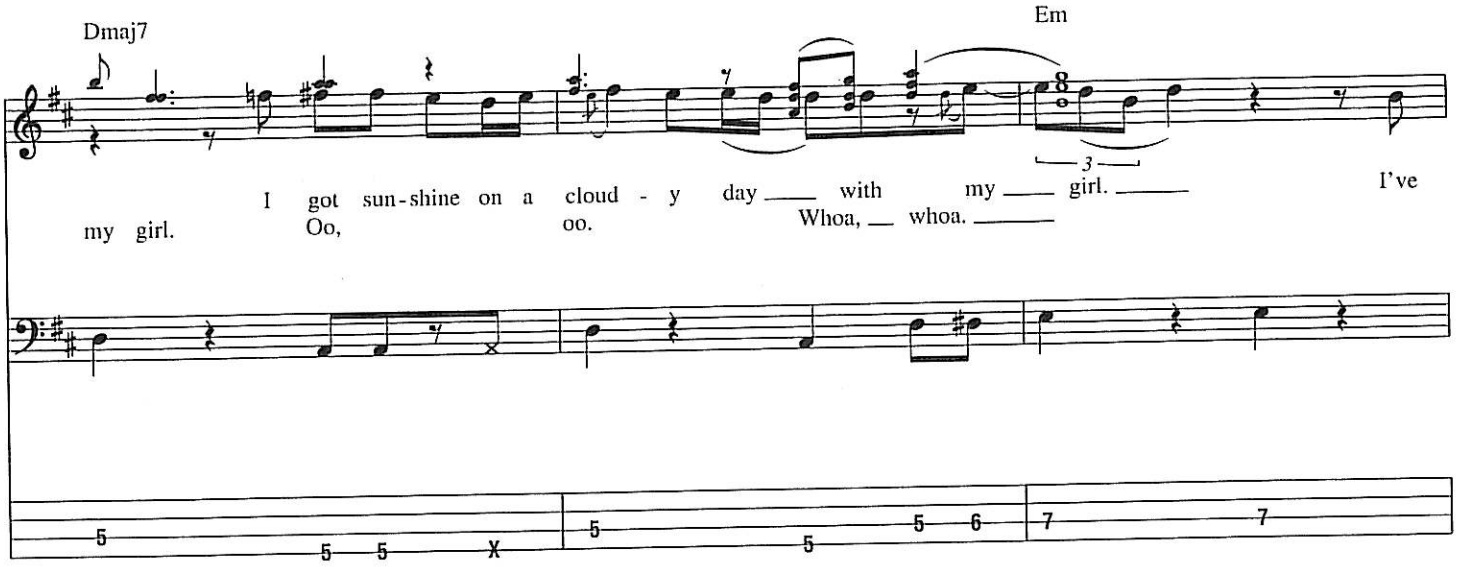


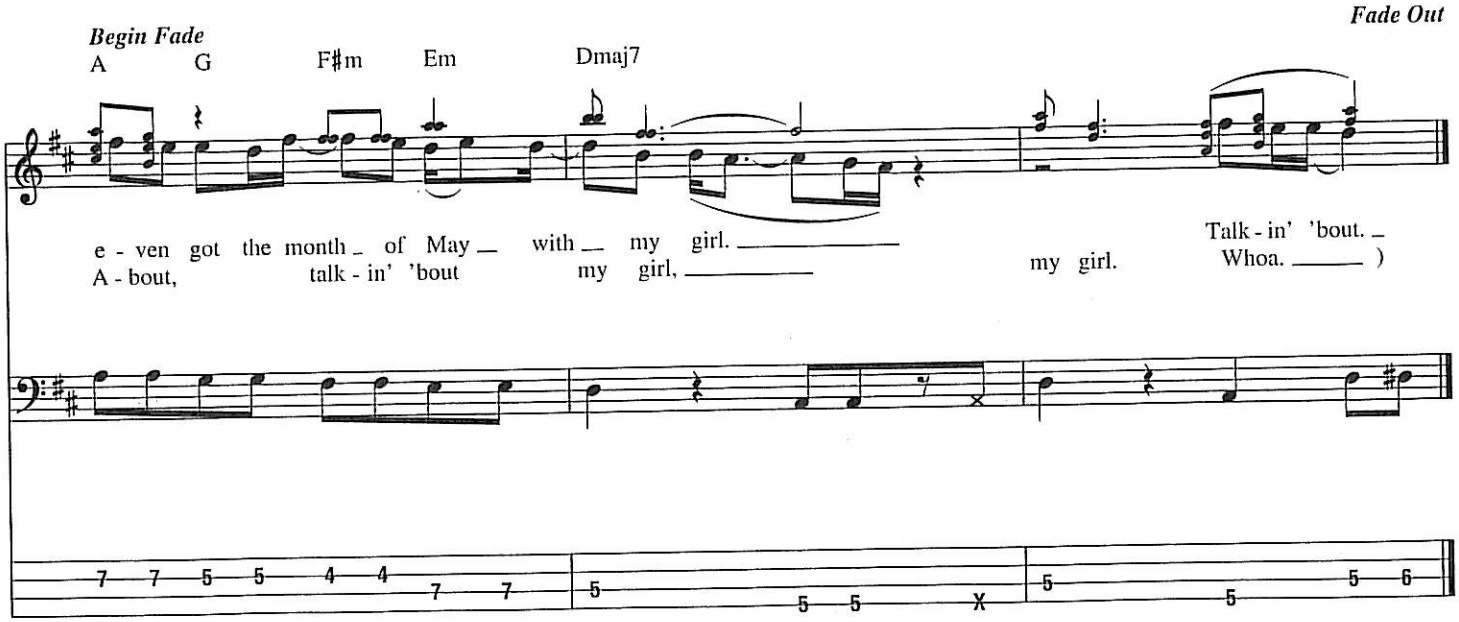
Chorus




Dmaj7
Em
A
G
F♯m
Em
My girl, ____
(My girl, ____
(My girl.)
talk-in' 'bout ___ my ___ girl. ___
talk-in' 'bout. ___)
(My girl.
Talk-in bout

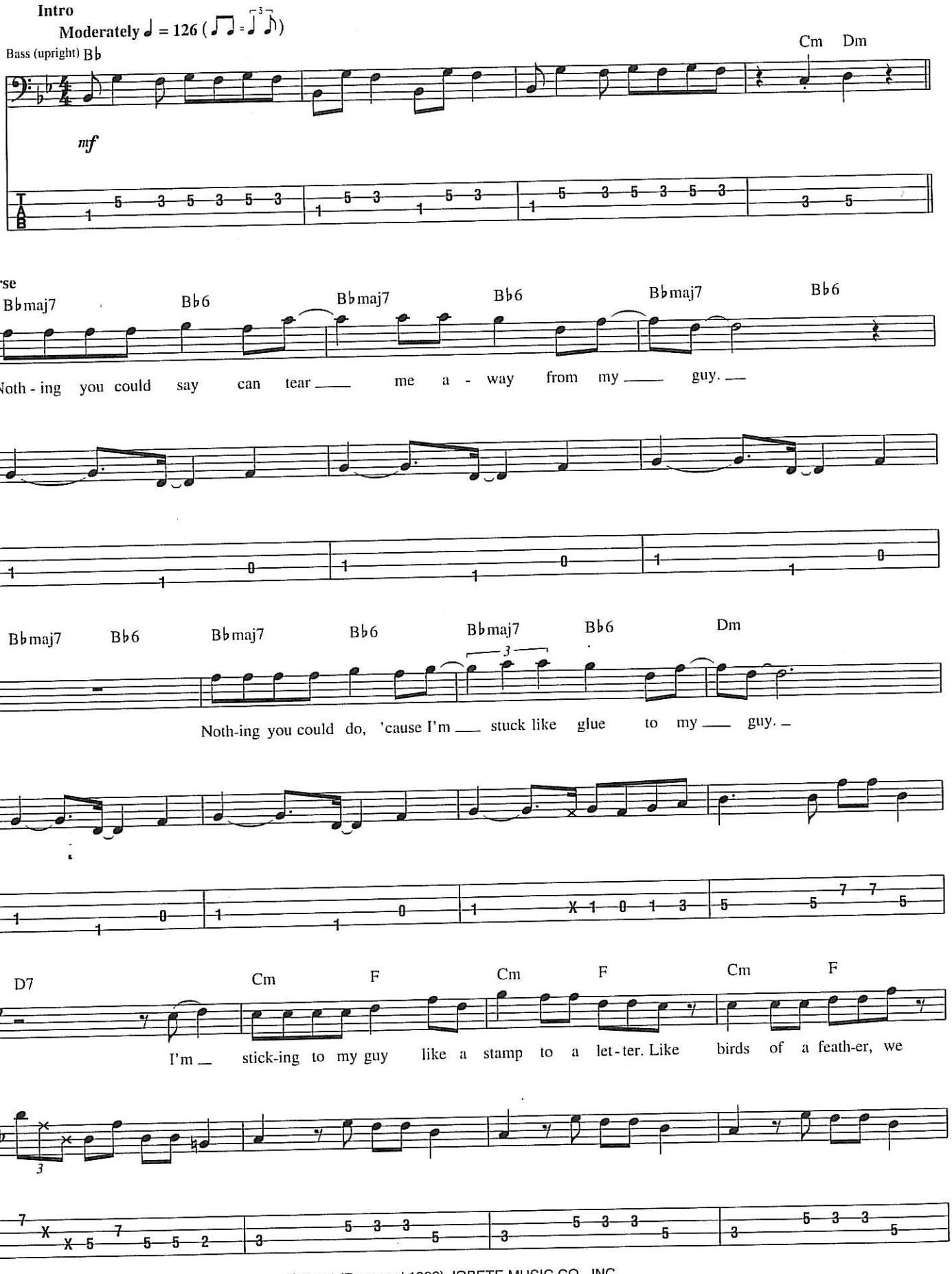
Outro


Dmaj7
Em
I got sun-shine on a cloud - y day ___ with my ___ girl. ___
my girl.
Oo, oo.
Whoa, ___ whoa. ___
I've


Begin Fade
A
G
F♯m
Em
Dmaj7
Fade Out
e - ven got the month _ of May ___ with ___ my girl. ___
A - bout, talk - in' 'bout my girl, ___
my girl.
Talk - in' 'bout. _
Whoa. ___)

My Guy

Words and Music by William "Smokey" Robinson



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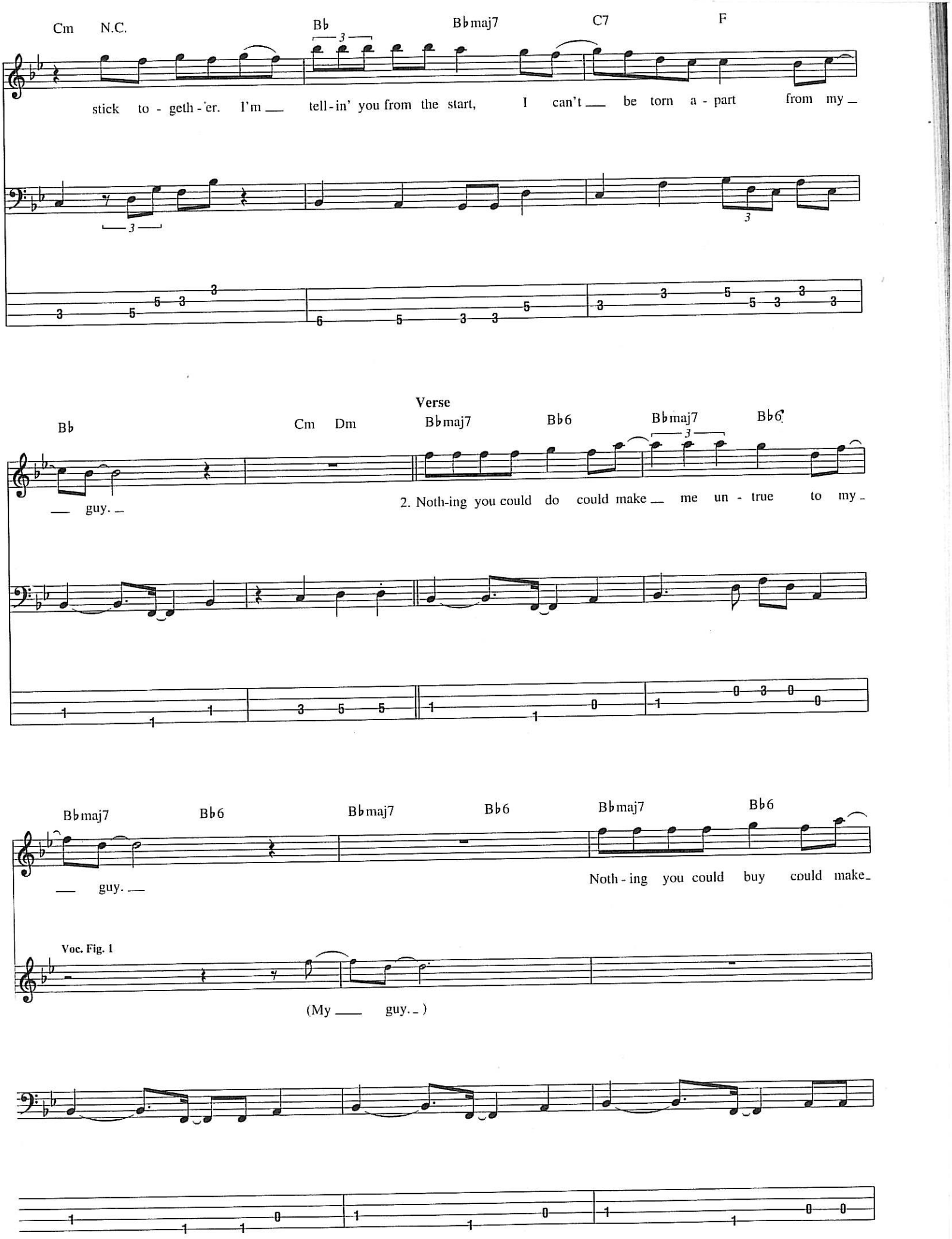
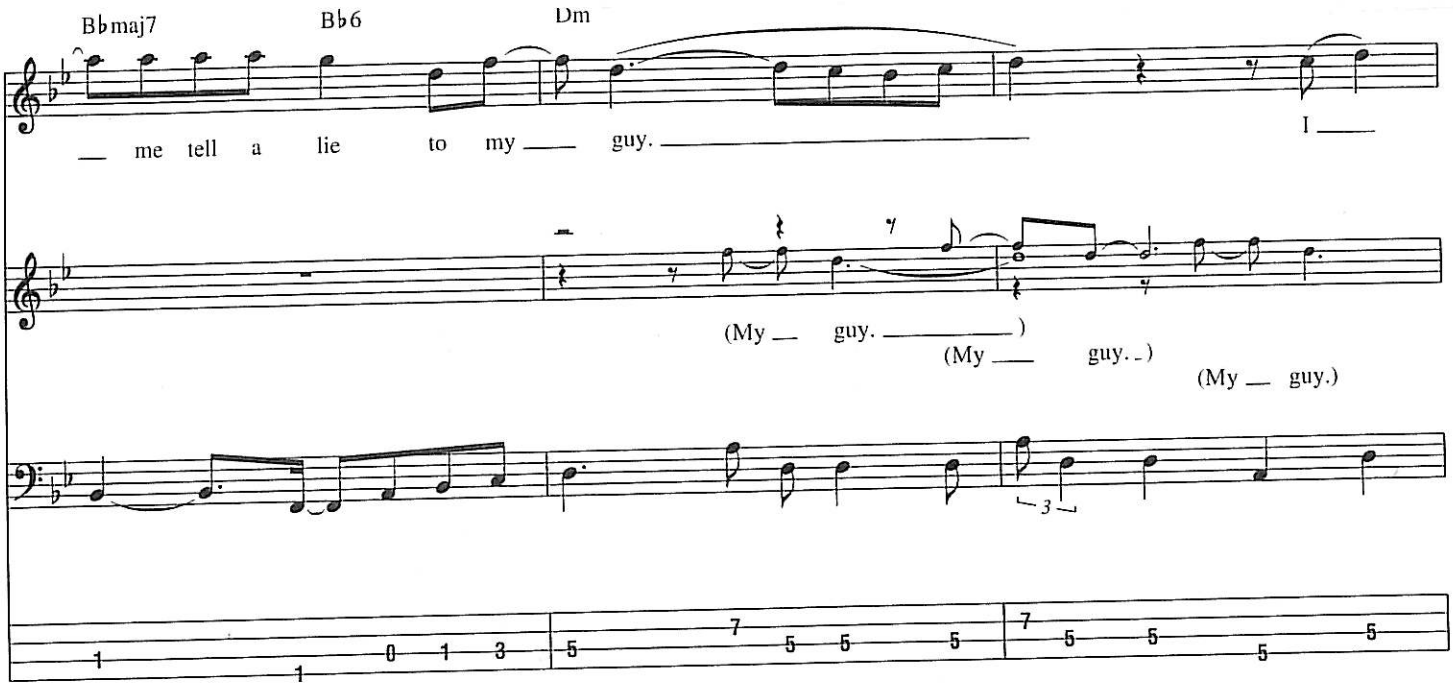
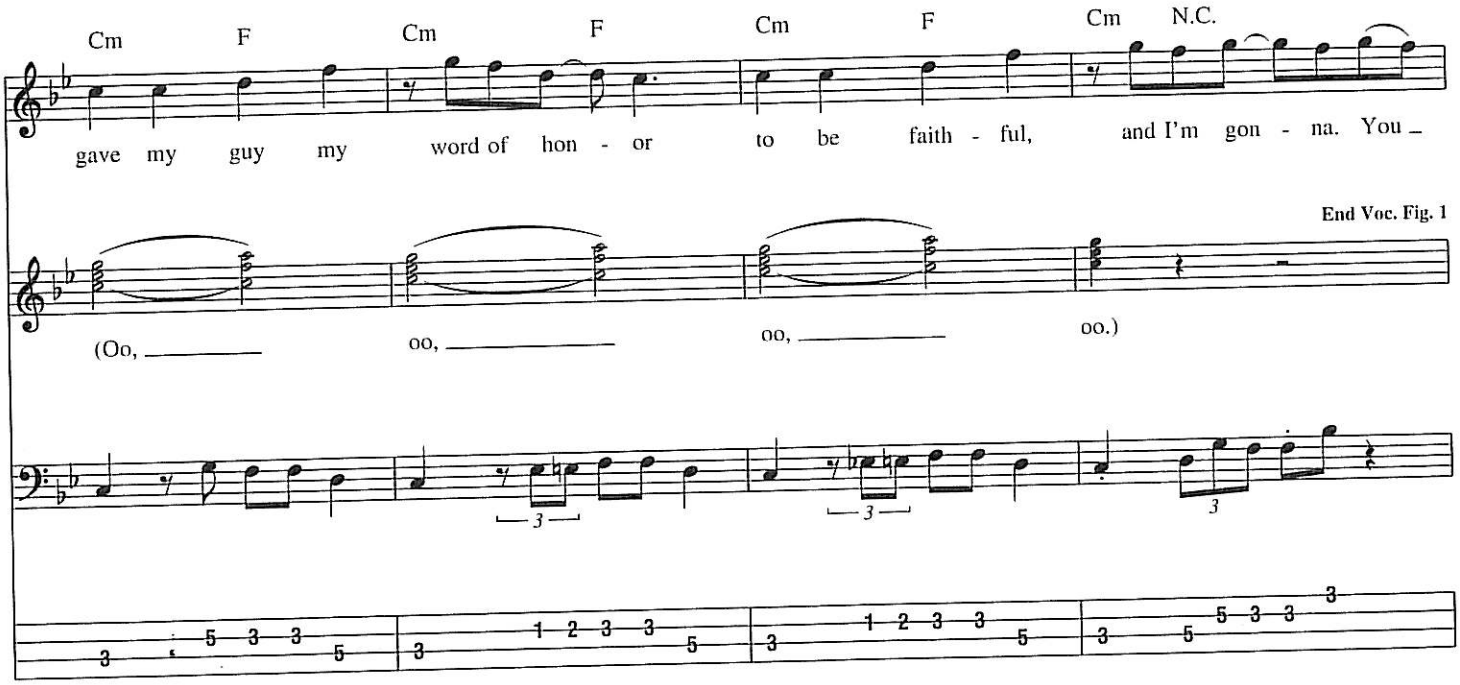
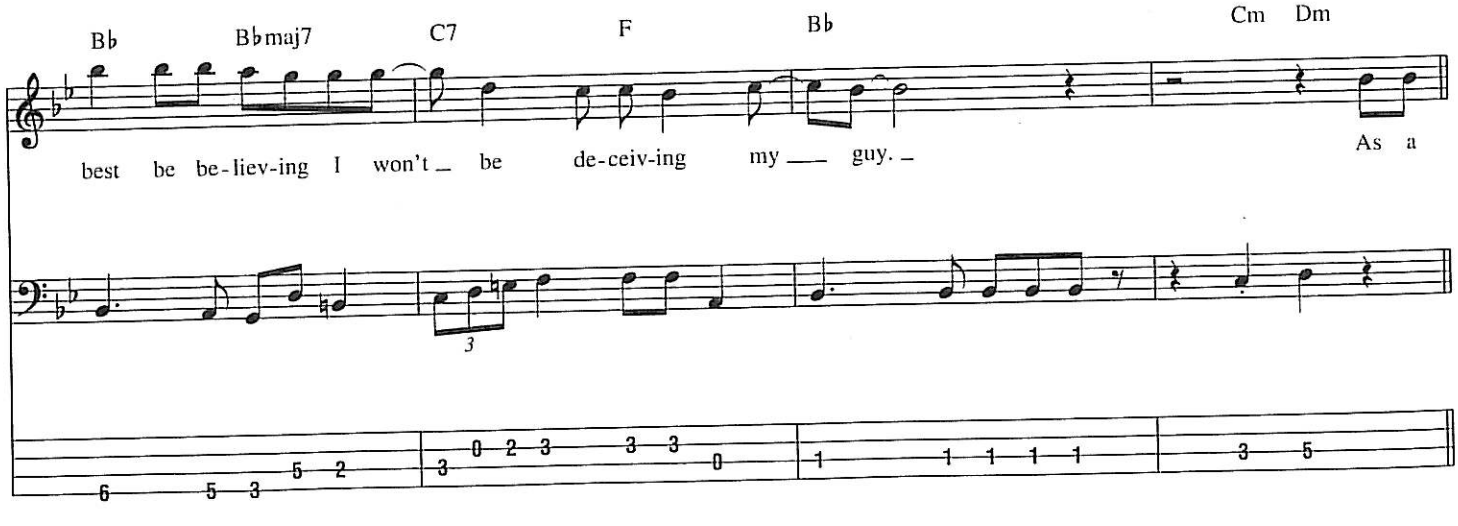

Cm N.C.
B♭
B♭maj7
C7
F
stick to - geth - er. I'm tell - in' you from the start, I can't be torn a - part from my
Verse
B♭
Cm Dm
B♭maj7
B♭6
B♭maj7
B♭6
guy.
2. Noth-ing you could do could make me un - true to my -
B♭maj7
B♭6
B♭maj7
B♭6
B♭maj7
B♭6
guy.
Noth - ing you could buy could make
Voc. Fig. 1
(My guy.)


B♭maj7
B♭6
Dm
me tell a lie to my guy.
I
(My guy.)
(My guy.)
(My guy.)


Cm
F
Cm
F
Cm
F
Cm
N.C.
gave my guy my word of hon - or to be faith - ful, and I'm gon - na. You
End Voc. Fig. 1
(Oo,
oo,
oo,
oo.)


B♭
B♭maj7
C7
F
B♭
Cm
Dm
best be be-liev-ing I won't be de-ceiv-ing my guy.
As a

Bridge

Cm7 F Cm F Cm F B♭

mat-ter of o-pin-ion, I think he's tops. My o-pin-ion is he's the cream of the crop. As a

(Oo, oo, oo, oo.

Gm Dm Gm Dm C7 F7

mat-ter of taste, to be ex-act, he's my i-deal as a mat-ter of fact. 3. No

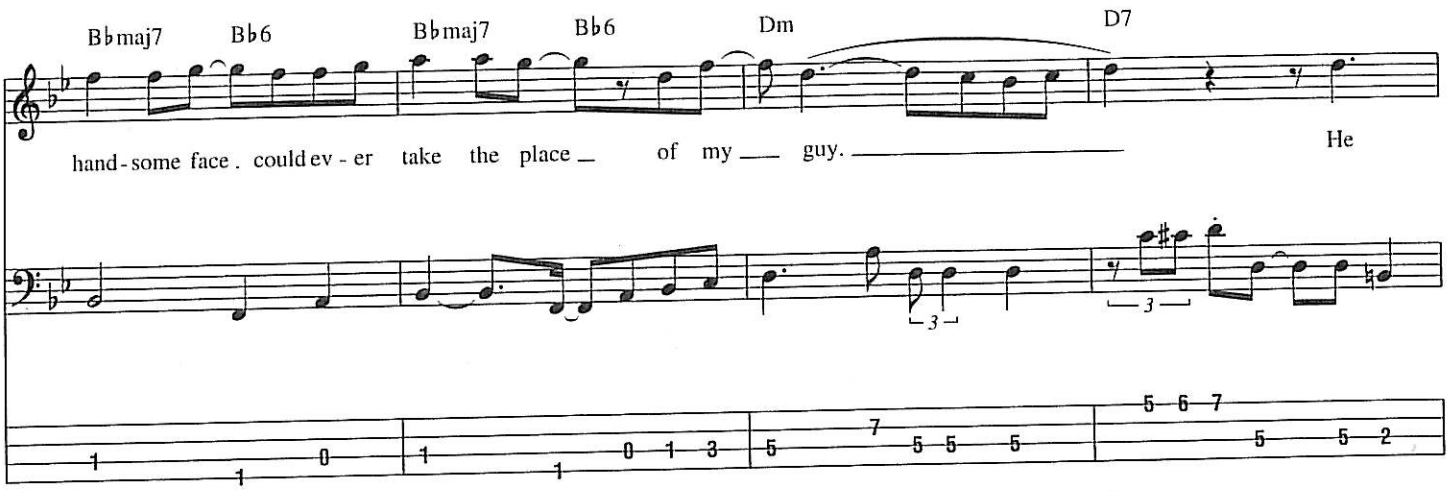
Oo, oo, oo, oo.)

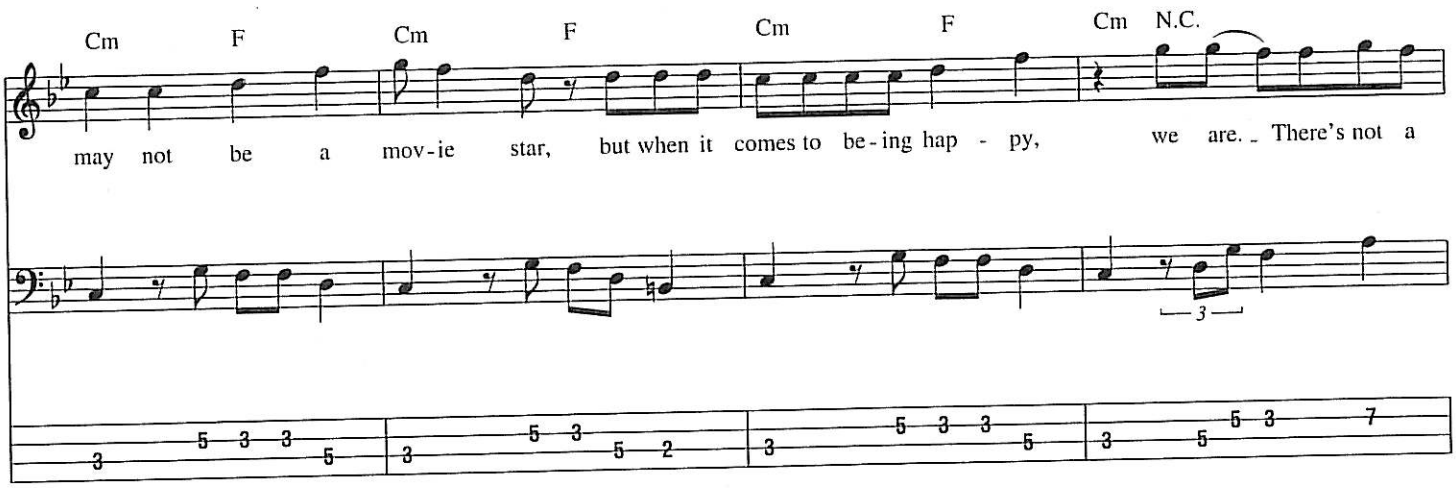
Verse

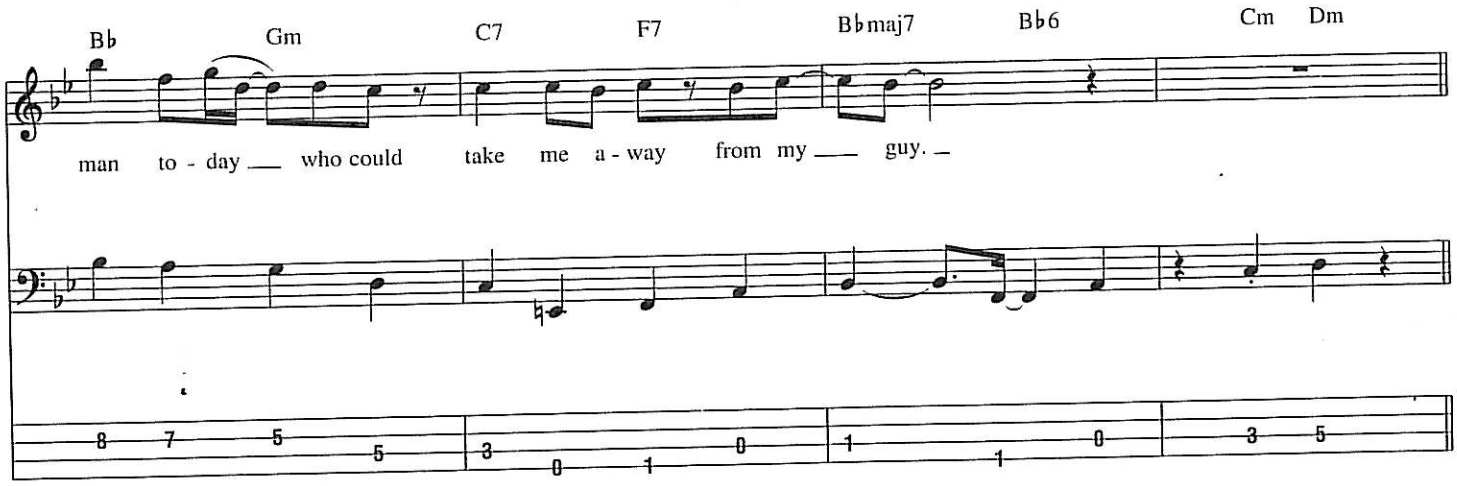
Bkgd. Voc.: w/ Voc. Fig. 1

B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 B♭6

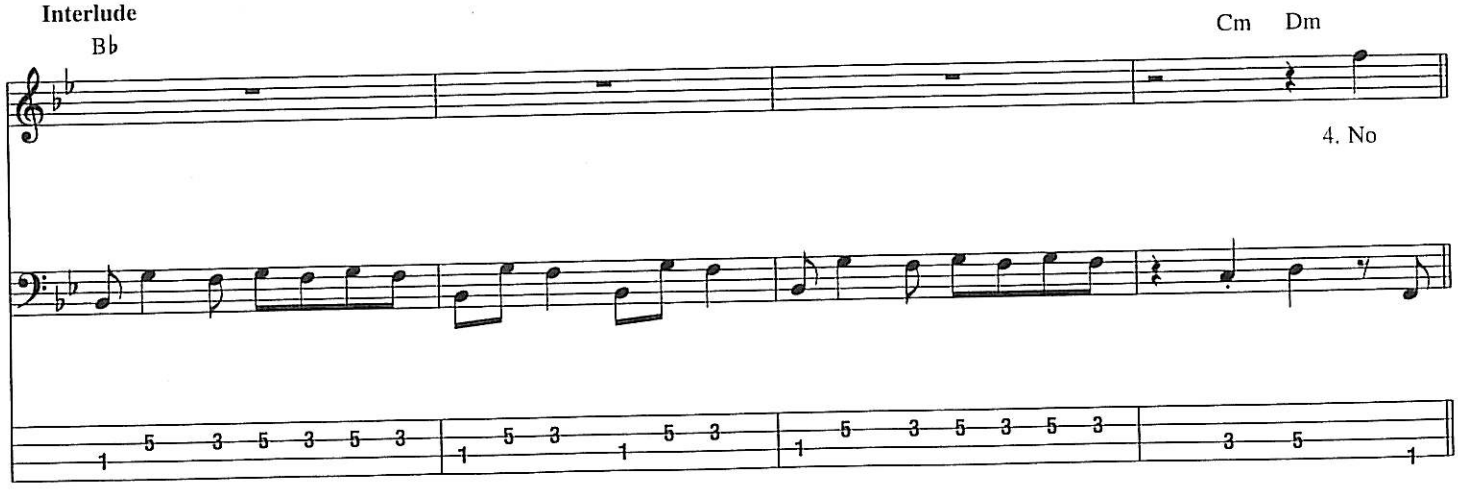
mus-cle bound man could take my hand from my guy. No

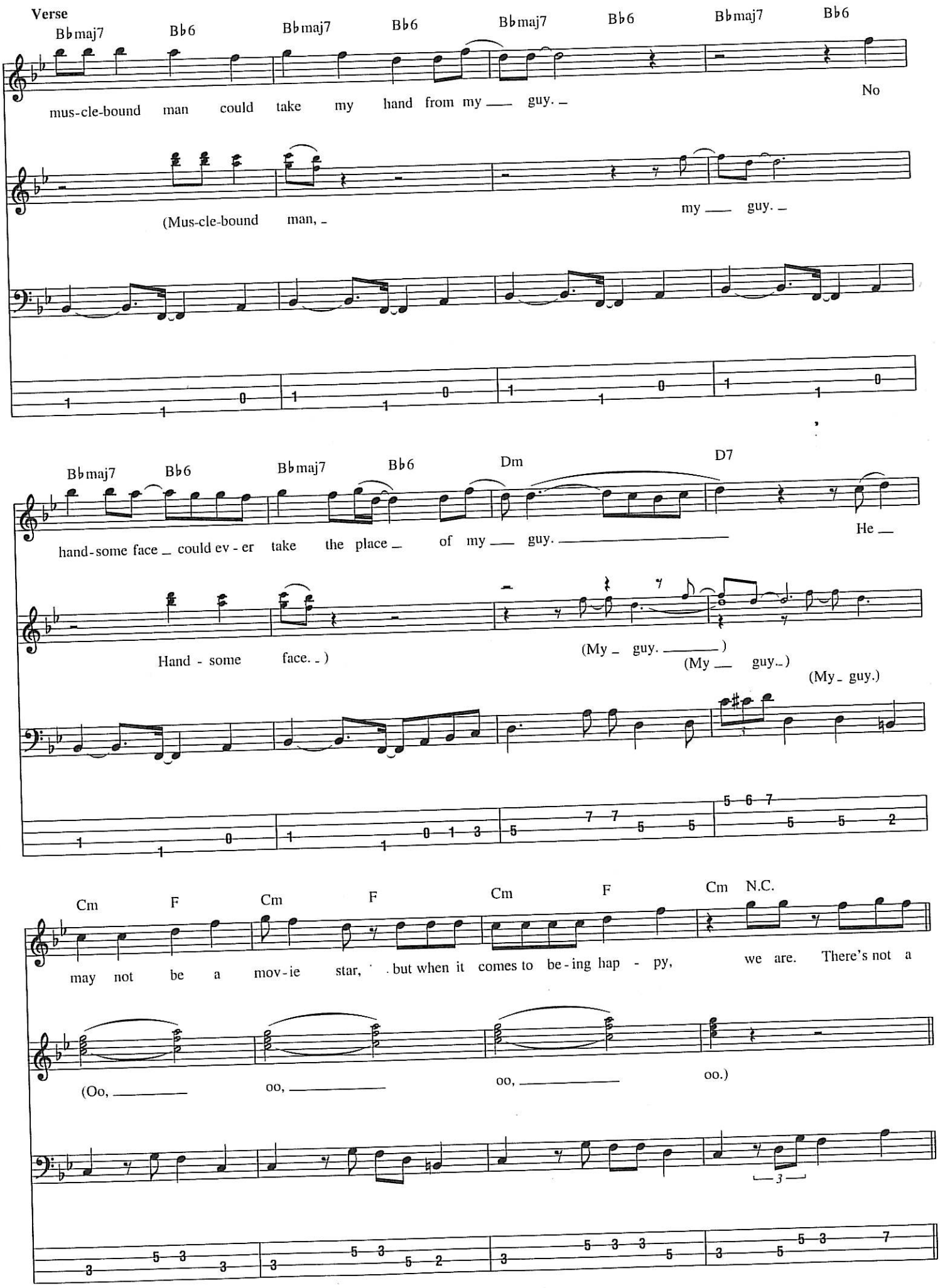

B♭maj7 B♭6 B♭maj7 B♭6 Dm D7
hand-some face. could ev-er take the place of my guy. He

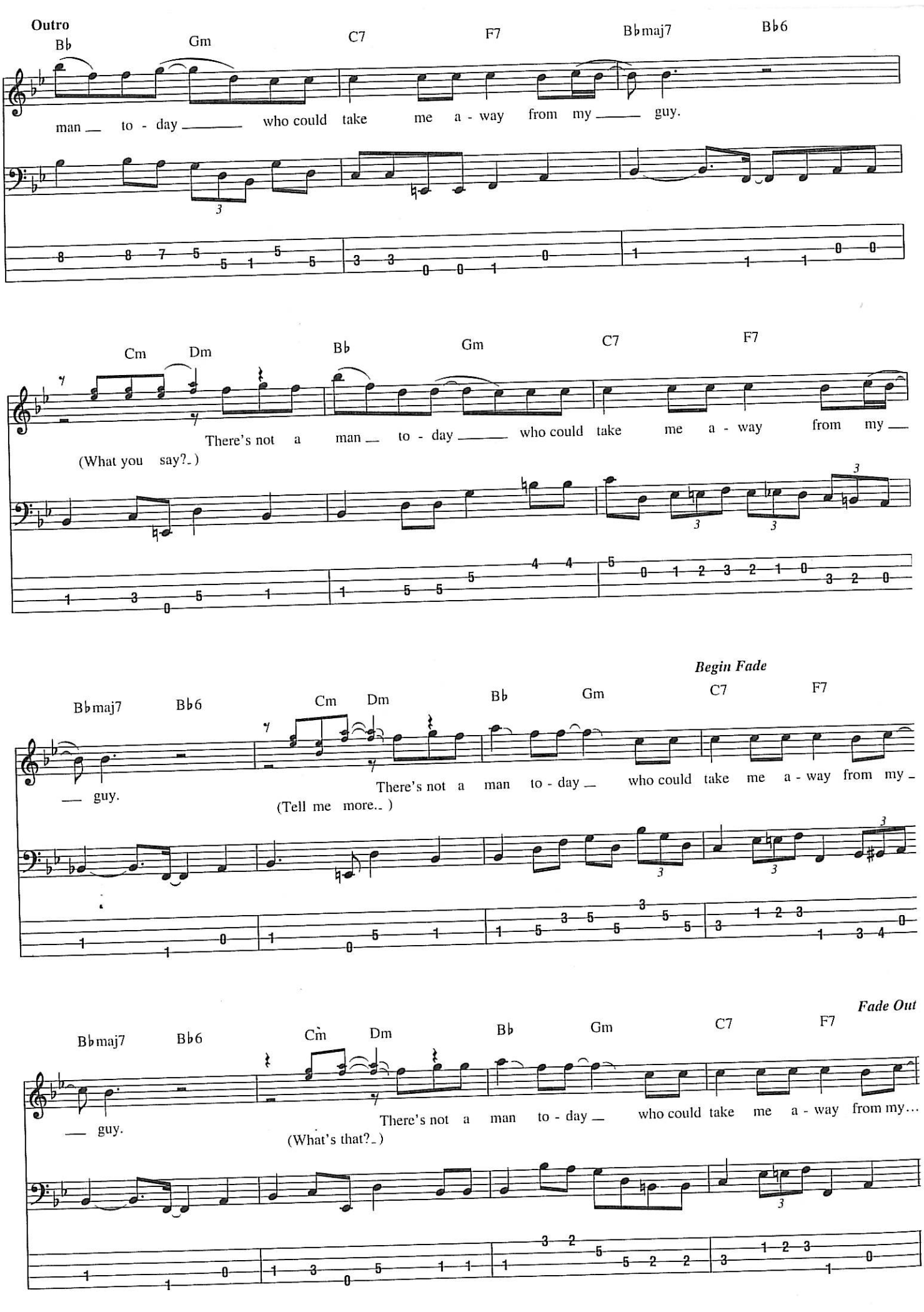

Cm F Cm F Cm F Cm N.C.
may not be a mov-ie star, but when it comes to be-ing hap-py, we are. There's not a


B♭ Gm C7 F7 B♭maj7 B♭6 Cm Dm
man to-day who could take me a-way from my guy.

Interlude


B♭ Cm Dm
4. No


Verse
B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 B♭6
mus-cle-bound man could take my hand from my guy.
No
(Mus-cle-bound man,
my guy.
B♭maj7 B♭6 B♭maj7 B♭6 Dm D7
hand-some face could ev-er take the place of my guy.
He
Hand-some face.)
(My guy.)
(My guy.)
(My guy.)
Cm F Cm F Cm F Cm N.C.
may not be a mov-ie star, but when it comes to be-ing hap-py, we are. There's not a
(Oo,
oo,
oo,
oo.)


Outro
B♭
Gm
C7
F7
B♭maj7
B♭6
man — to - day — who could take me a - way from my — guy.
Cm
Dm
B♭
Gm
C7
F7
There's not a man — to - day — who could take me a - way from my —
(What you say?_)
Begin Fade
B♭maj7
B♭6
Cm
Dm
B♭
Gm
C7
F7
— guy.
There's not a man to - day — who could take me a - way from my —
(Tell me more..)
Fade Out
B♭maj7
B♭6
Cm
Dm
B♭
Gm
C7
F7
— guy.
There's not a man to - day — who could take me a - way from my...
(What's that?_)

What's Going On

Words and Music by Marvin Gaye, Al Cleveland and Renaldo Benson

Intro

Moderately ♩ = 90

(talking) Emaj7

Bass

(approx. 7 sec.)

mf

Verse

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times

Emaj7 C♯m7

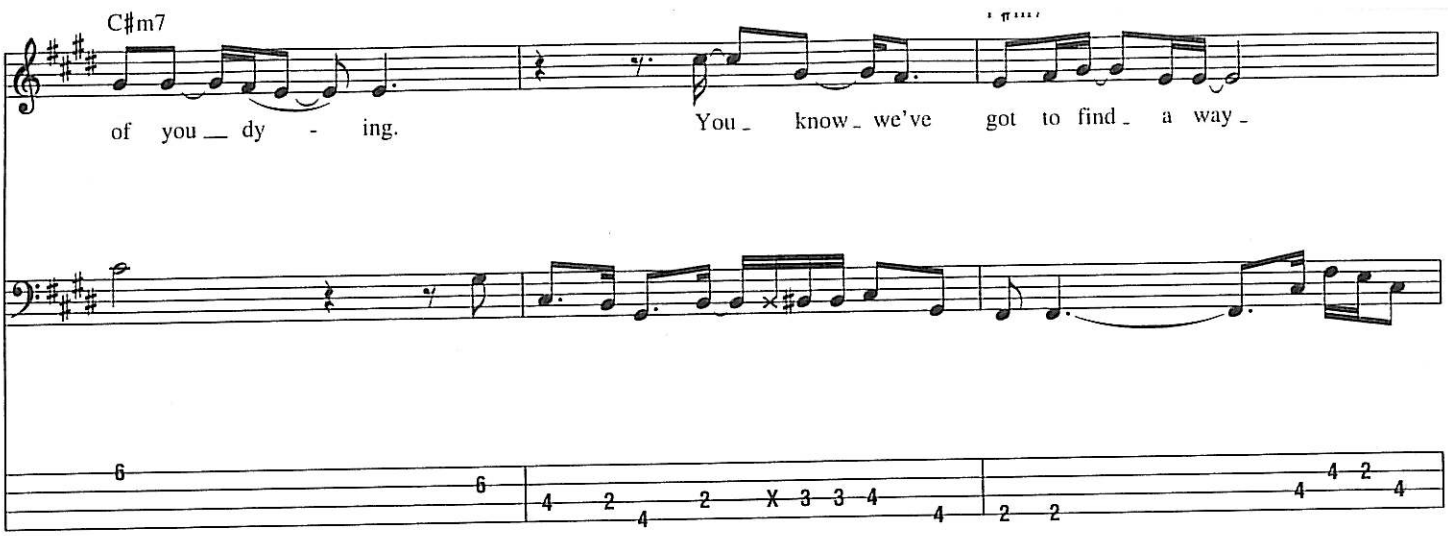
1. Moth - er, moth - er, there's too man-y of you cry - ing.

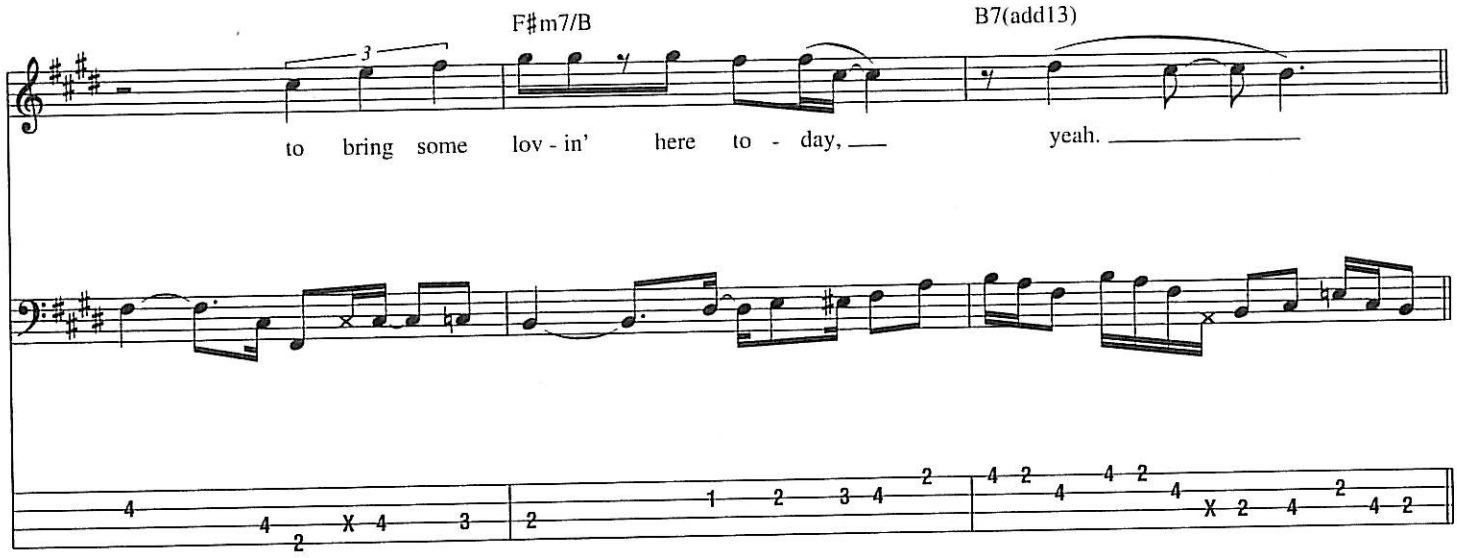
Emaj7

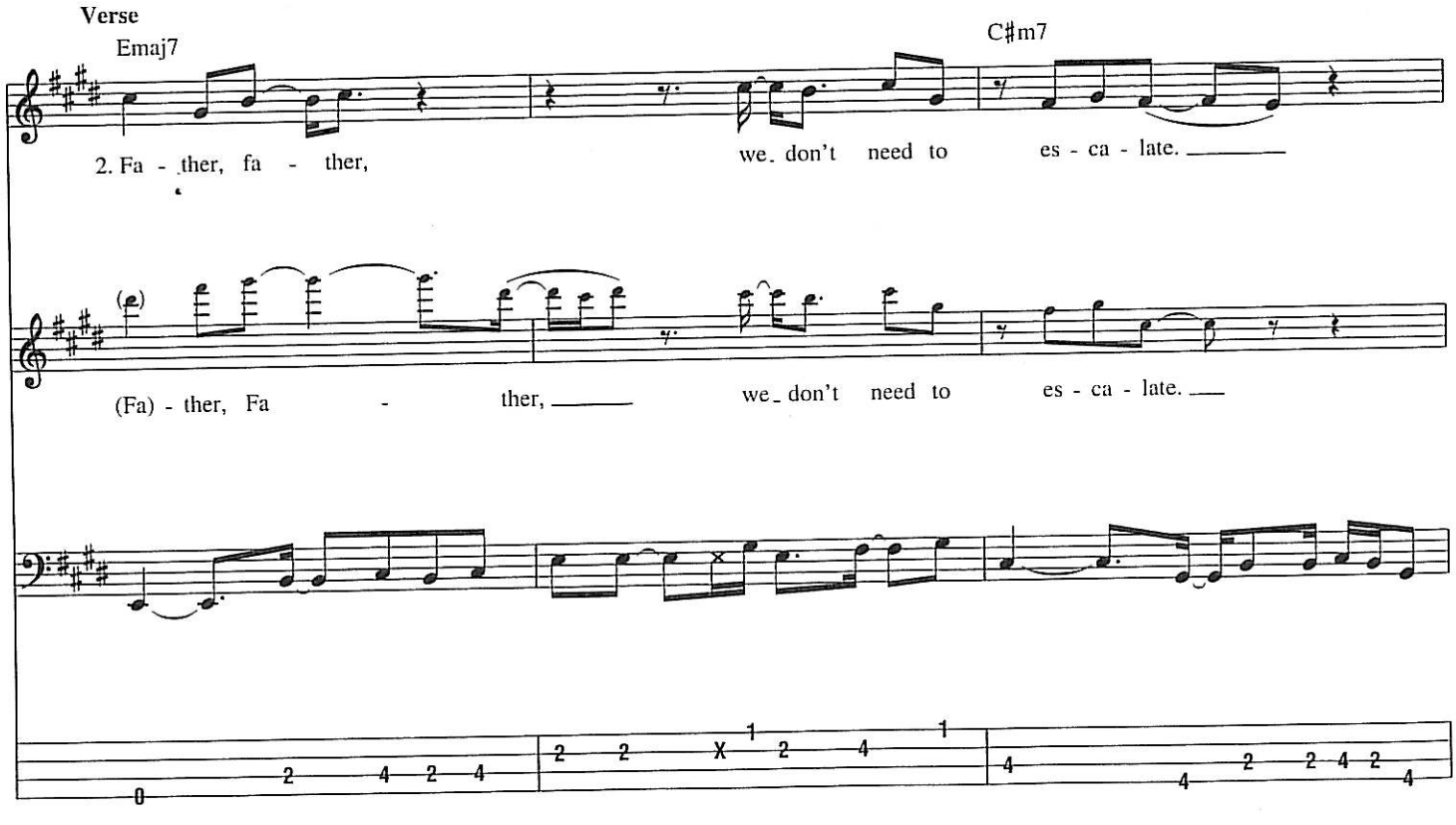
Broth-er, broth-er, broth - er, there's far too man-y

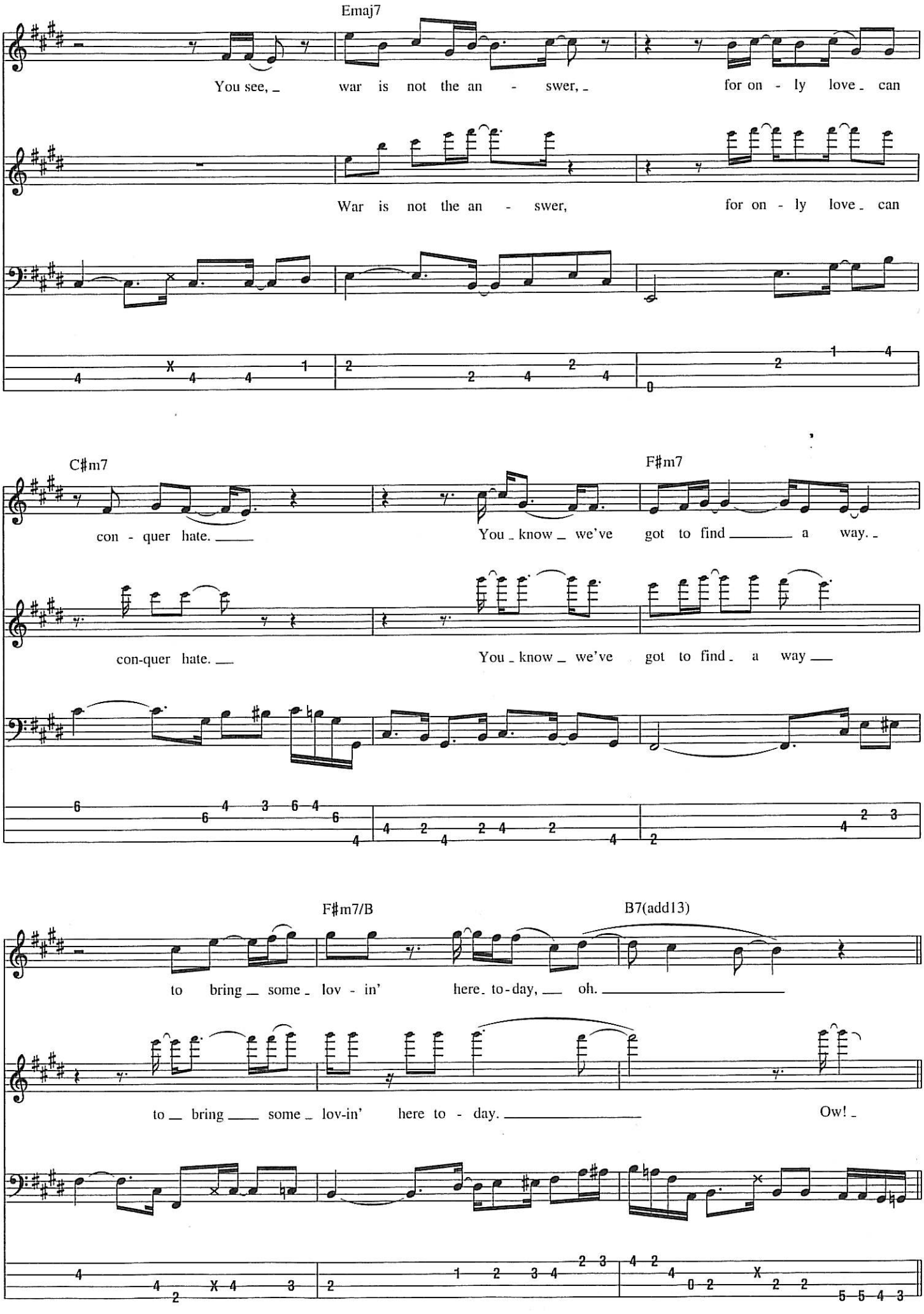
Voc. Fig. 1

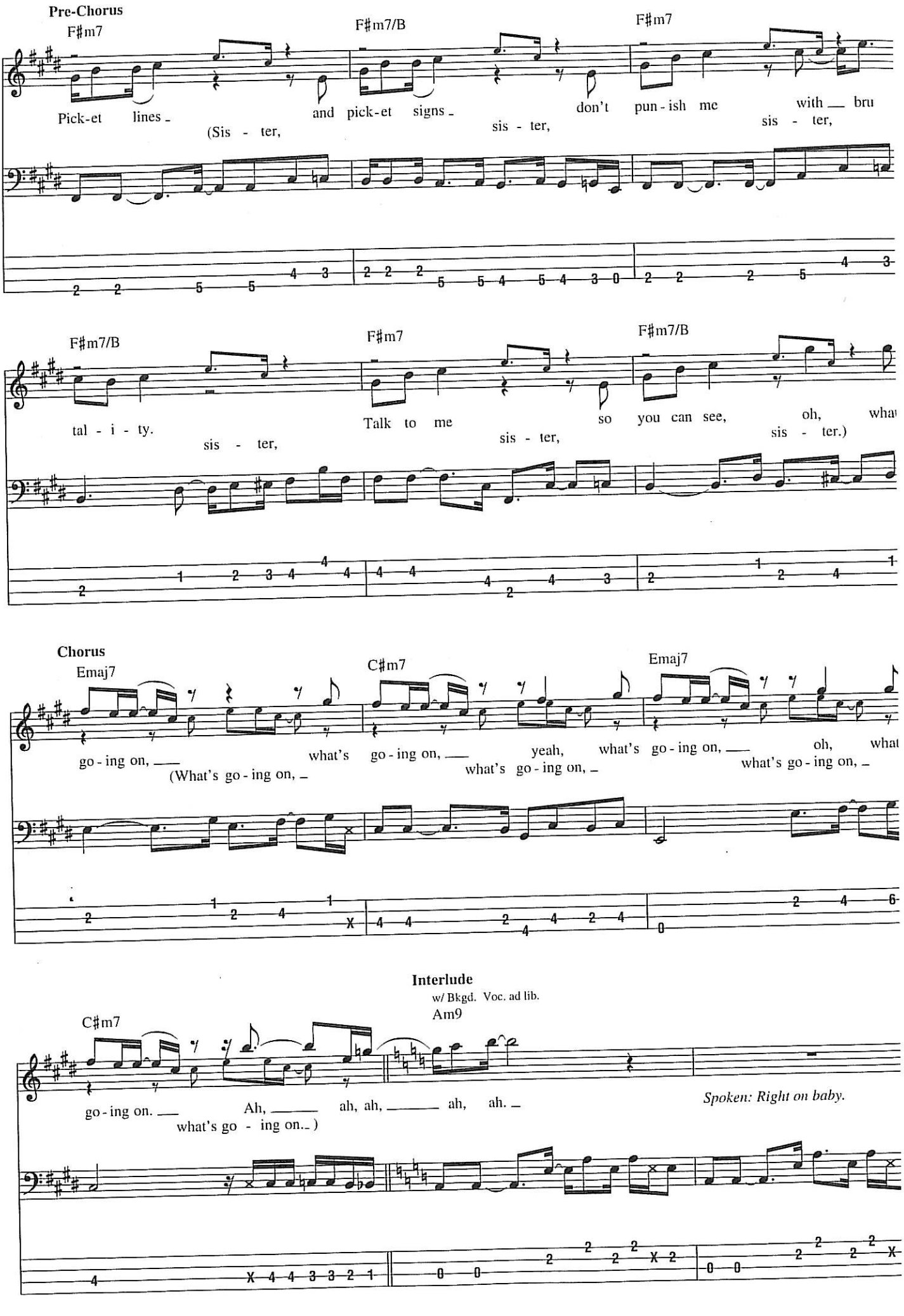
Ah, Oo. ah. Ah, ah, ah.

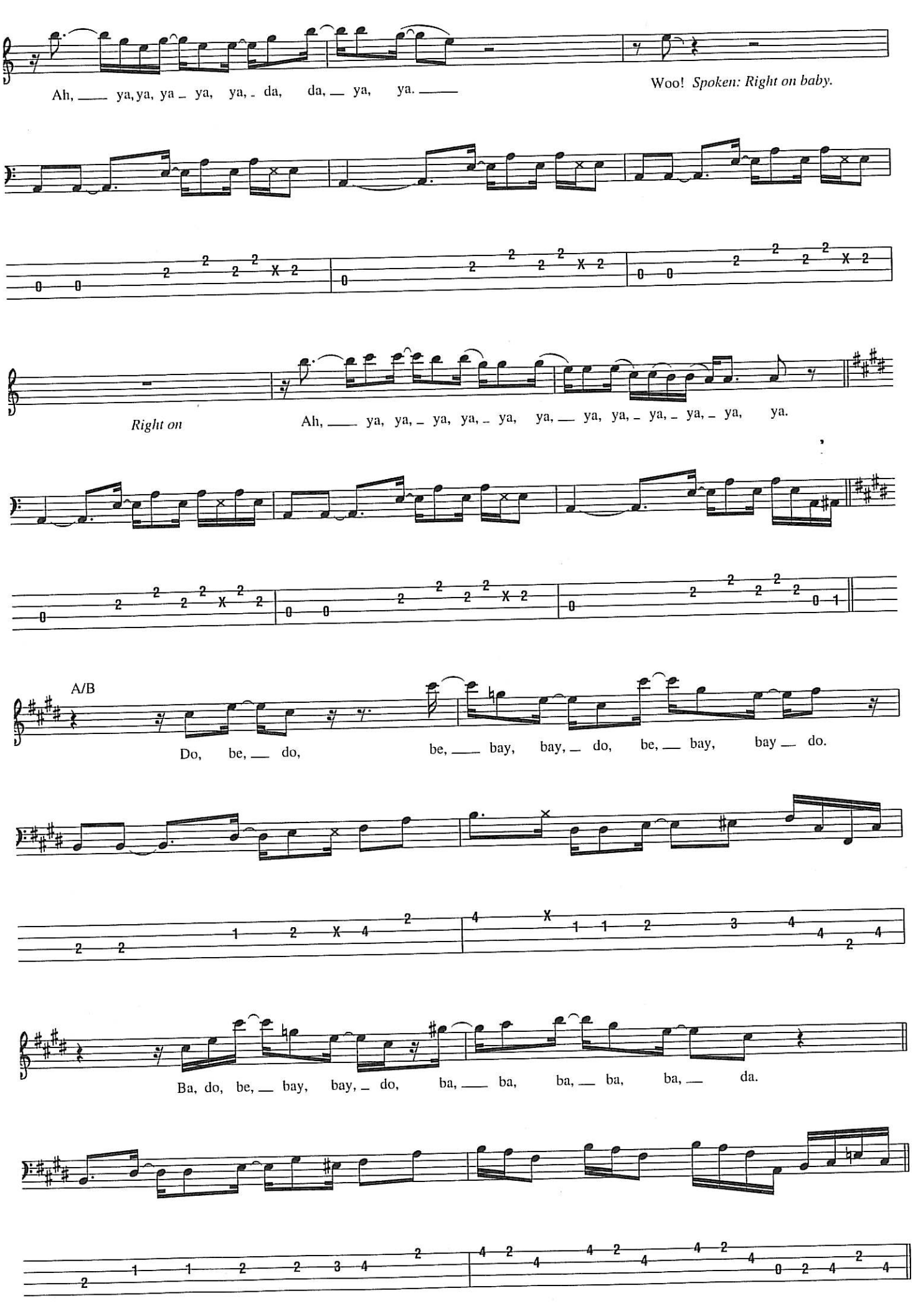

C♯m7
of you dy - ing.
You know we've got to find a way


F♯m7/B
B7(add13)
to bring some lov - in' here to - day,
yeah.


Verse
Emaj7
C♯m7
2. Fa - ther, fa - ther,
we don't need to es - ca - late.
(Fa) - ther, Fa - ther,
we don't need to es - ca - late.


Emaj7
You see, war is not the an - swer, for on - ly love can
War is not the an - swer, for on - ly love can
C♯m7
F♯m7
con - quer hate.
You know we've got to find a way.
con-quer hate.
You know we've got to find a way
F♯m7/B
B7(add13)
to bring some lov - in' here to-day, oh.
to bring some lov-in' here to - day.
Ow!


Pre-Chorus
F♯m7
F♯m7/B
F♯m7
Pick-et lines _ and pick-et signs _ don't pun - ish me with __ bru
(Sis - ter, sis - ter, sis - ter,
F♯m7/B
F♯m7
F♯m7/B
tal - i - ty. Talk to me so you can see, oh, what
sis - ter, sis - ter, sis - ter.)
Chorus
Emaj7
C♯m7
Emaj7
go - ing on, __ what's go - ing on, __ yeah, what's go - ing on, __ oh, what
(What's go - ing on, _ what's go - ing on, _ what's go - ing on, _
Interlude
w/ Bkgd. Voc. ad lib.
C♯m7
Am9
go - ing on. __ Ah, ____ ah, ah, ____ ah, ah. _
what's go - ing on._)
Spoken: Right on baby.


Ah, ya, ya, ya ya, ya, da, da, ya, ya.
Woo! Spoken: Right on baby.
Right on
Ah, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya.
A/B
Do, be, do, be, bay, bay, do, be, bay, bay do.
Ba, do, be, bay, bay, do, ba, ba, ba, ba, ba, da.

Verse

Bkgd. Voc.: w/ Voc. Fig. 1, simile

Emaj7 C♯m7

3. Moth - er, moth - er, ev - 'ry-bod - y thinks we're _ wrong. -

8va loco

Moth - er, moth - er, ev - 'ry-bod - y thinks we're _ wrong.

Emaj7

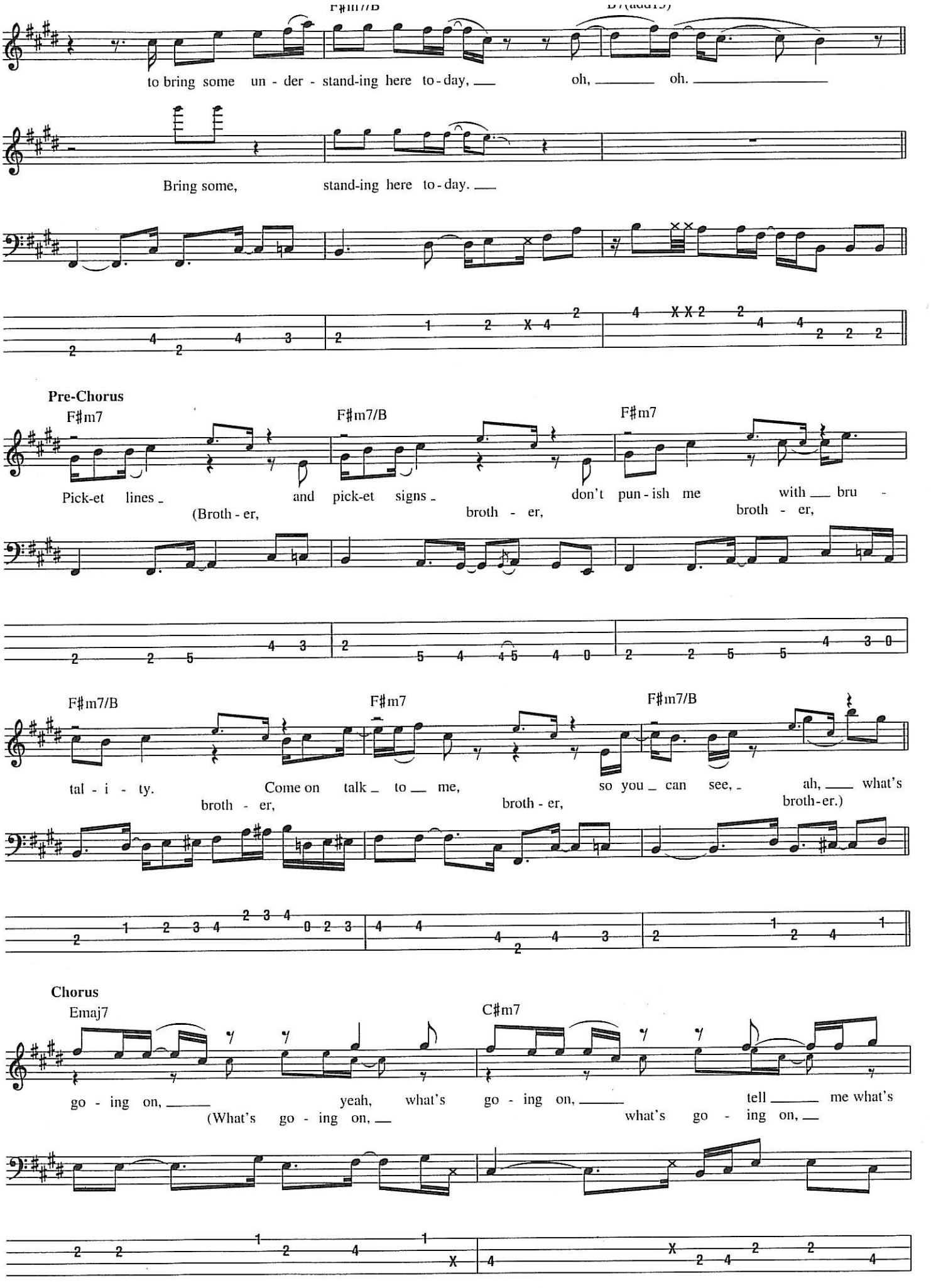
Oh, but who are they _ to judge _ us sim - ply 'cause _ our

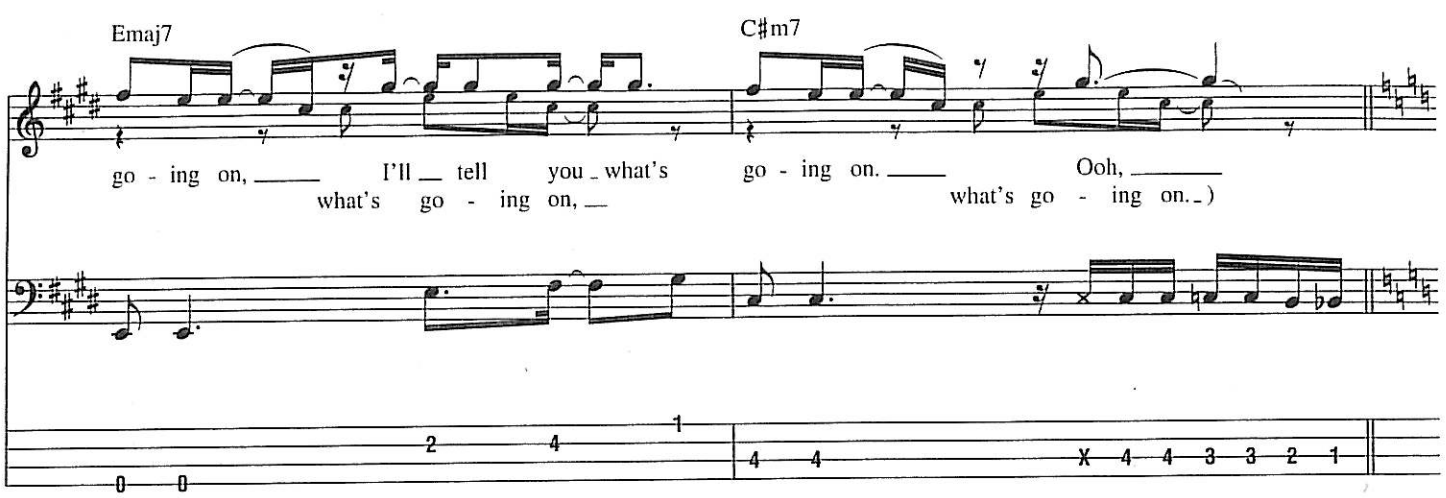
Oh, ___ but who are they _ to judge _ us sim - ply 'cause _ our

C♯m7 F♯m7

hair is ___ long. ___ Ah, ___ you _ know _ we've got to find ___ a way -

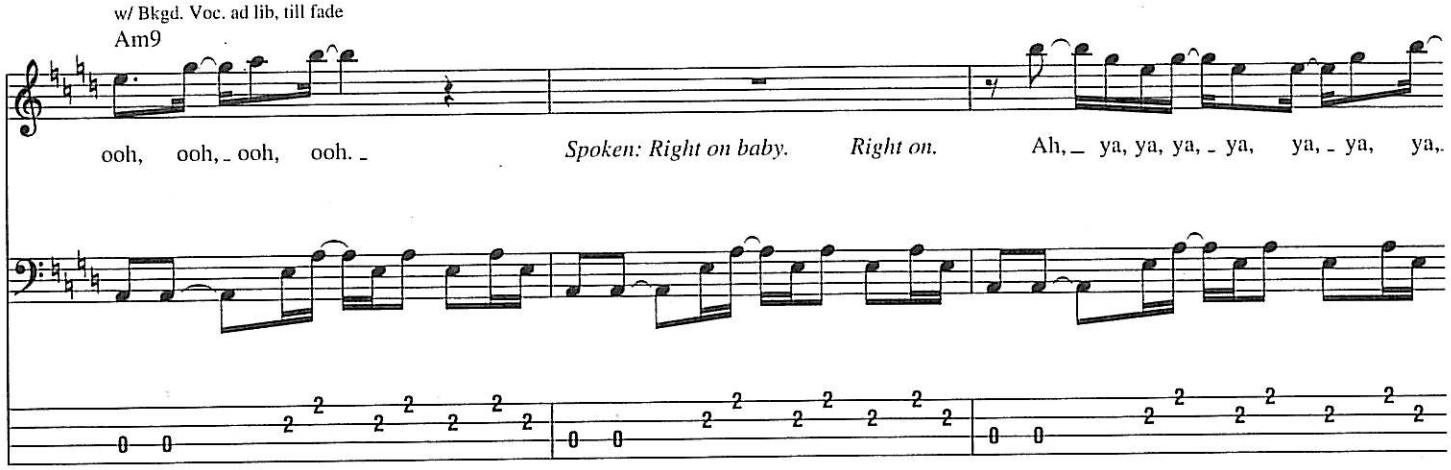
hair is ___ long? -

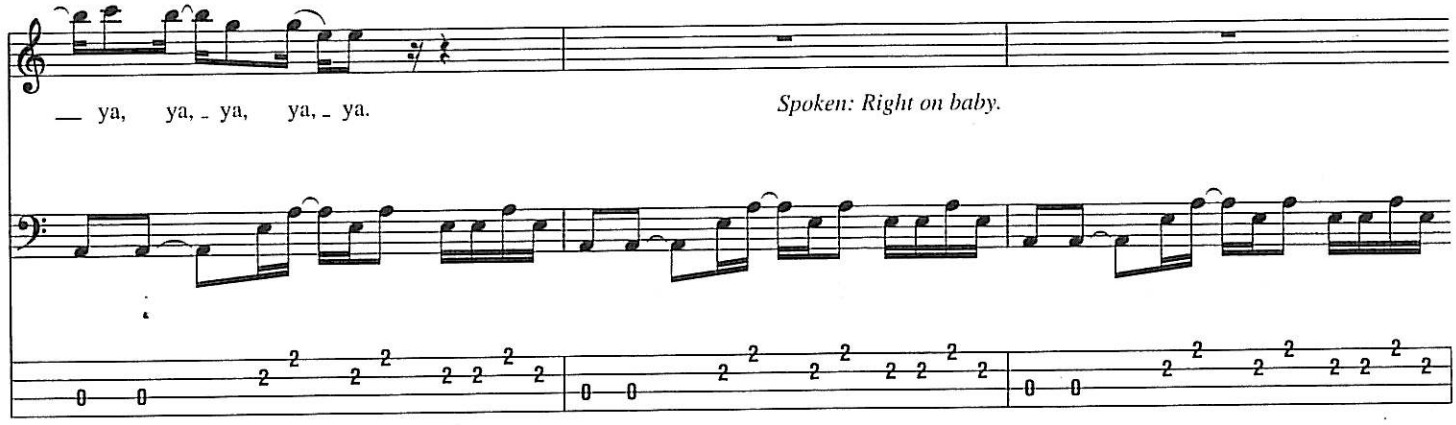

F♯m7/B
to bring some un - der - stand-ing here to-day, oh, oh.
Bring some, stand-ing here to-day.
Pre-Chorus
F♯m7
F♯m7/B
F♯m7
Pick-et lines and pick-et signs don't pun-ish me with bru -
(Broth - er, broth - er, broth - er,
F♯m7/B
F♯m7
F♯m7/B
tal - i - ty. Come on talk to me, so you can see, ah, what's
broth - er, broth - er, broth-er.)
Chorus
Emaj7
C♯m7
go - ing on, yeah, what's go - ing on, tell me what's
(What's go - ing on, what's go - ing on,

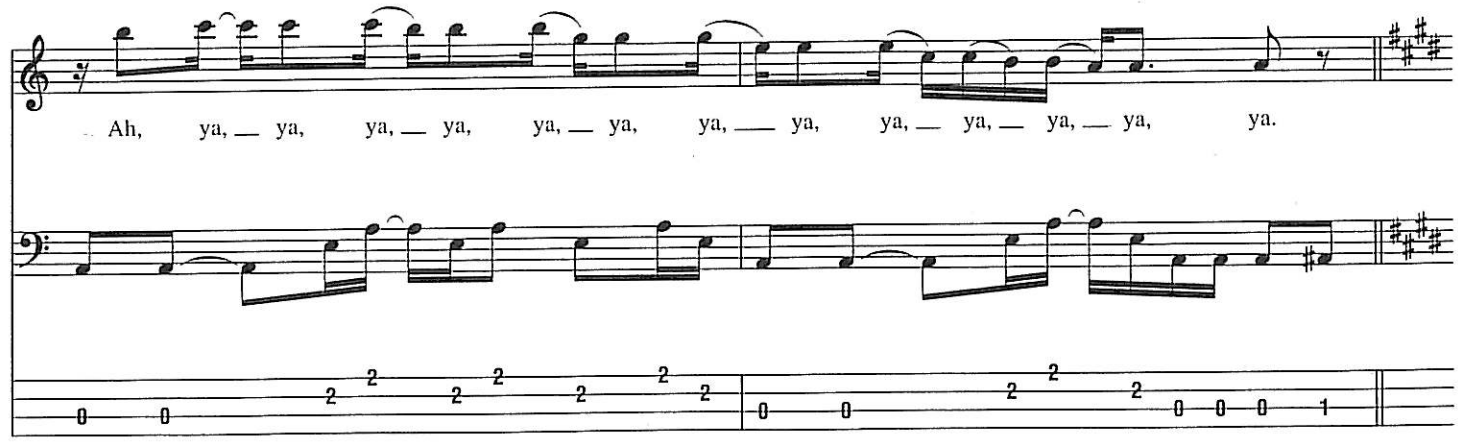


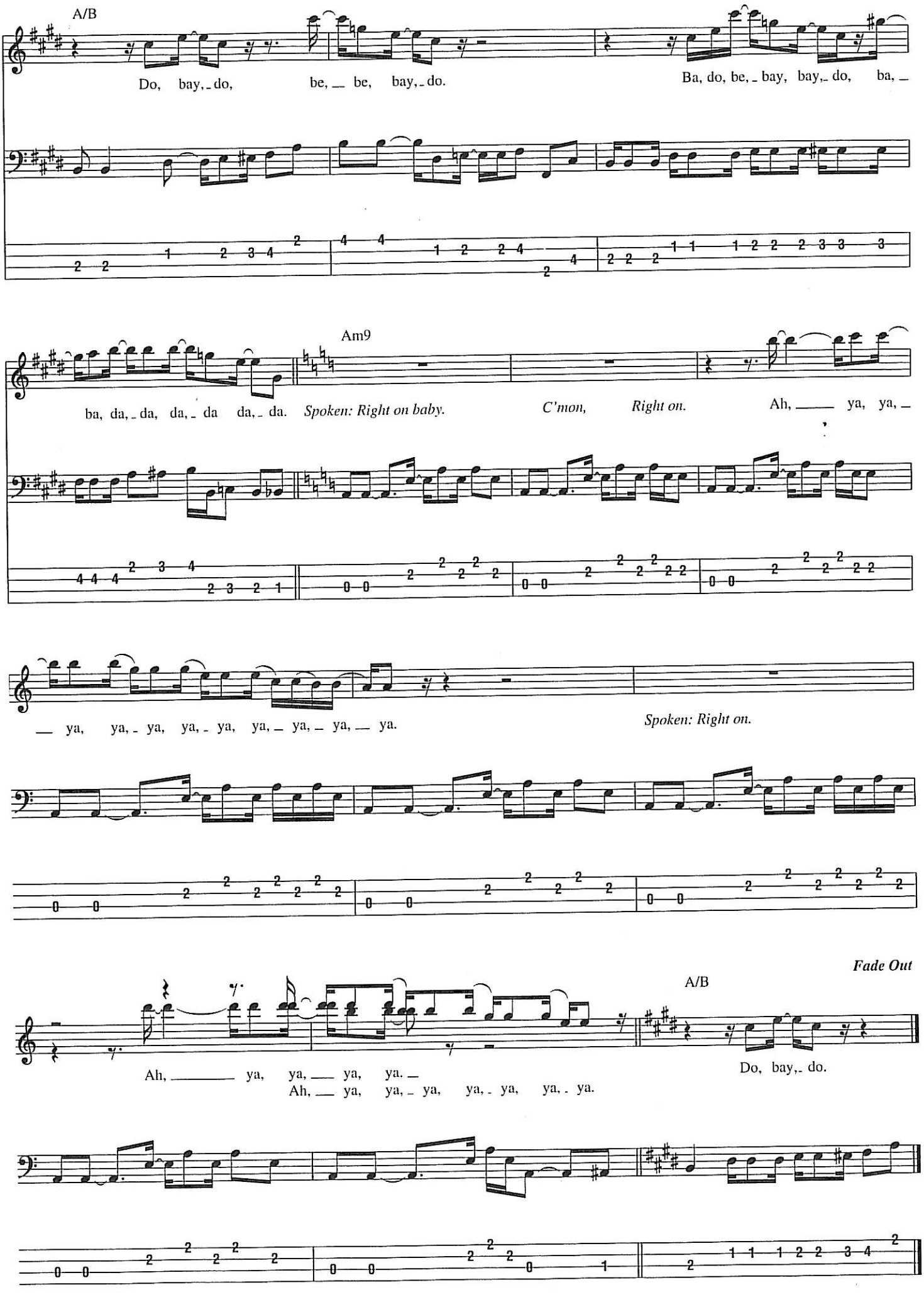
Outro

w/ Bkgd. Voc. ad lib, till fade



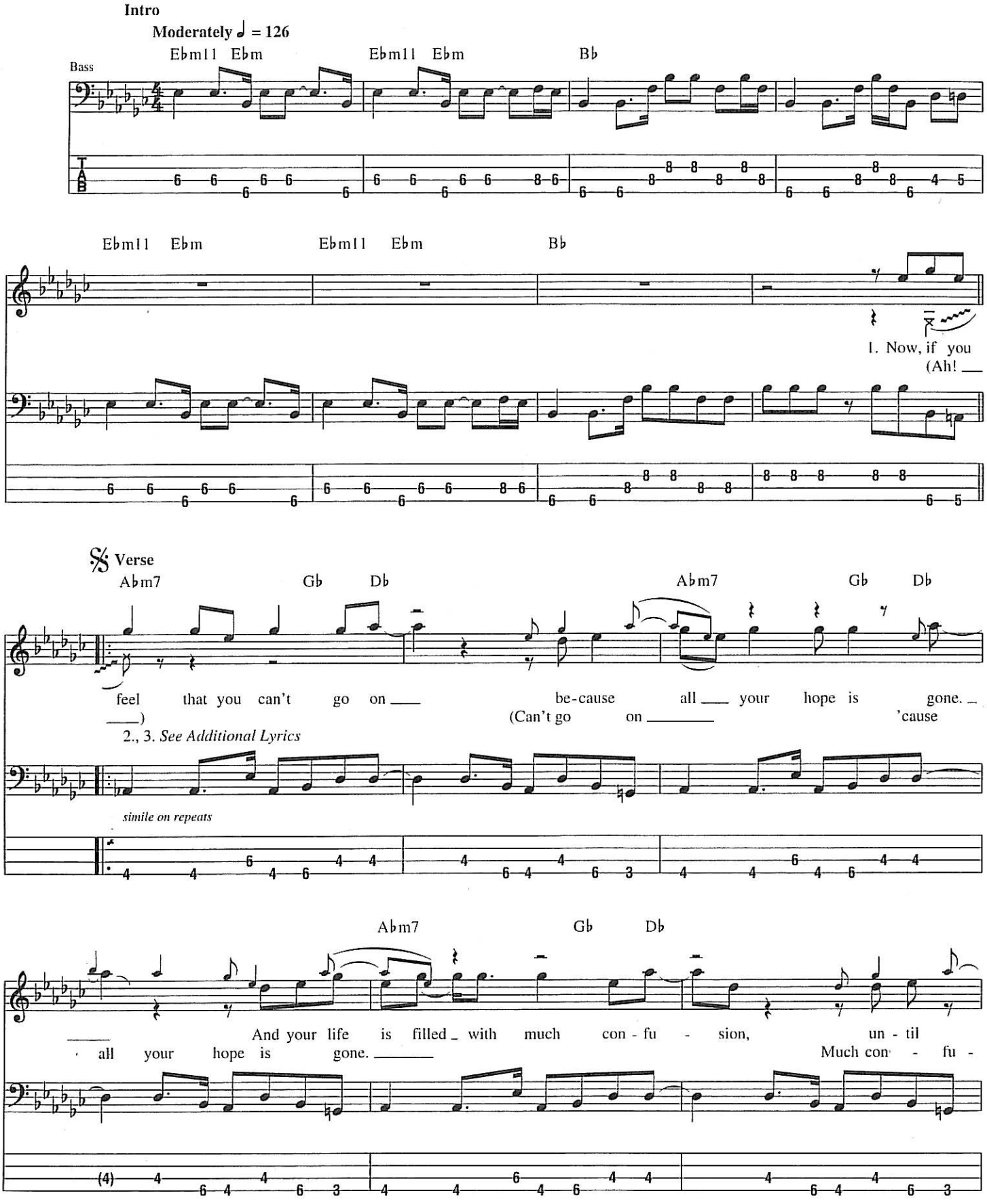





A/B
Do, bay,- do, be,— be, bay,- do.
Ba, do, be,- bay, bay,- do, ba,—
Am9
ba, da,- da, da,- da da,- da. Spoken: Right on baby.
C'mon, Right on.
Ah,—— ya, ya,—
—— ya, ya,- ya, ya,- ya, ya,— ya,— ya,— ya.
Spoken: Right on.
Fade Out
A/B
Ah,—— ya, ya,— ya, ya.—
Ah,— ya, ya,- ya, ya,- ya, ya,- ya.
Do, bay,- do.

Reach Out, I'll Be There

Words and Music by Brian Holland, Lamont Dozier and Edward Holland



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Abm7 Gb Db Abm7 Gb Db

hap - i - ness _ is just an il - lu - sion, and your world _ a - round _ is crum - bl - ing _ down. _
sion, hap - pi - ness is just an il - lu - sion.)

Bass: w/ Bass Fill 1, 2nd time

Gb/Bb Gb

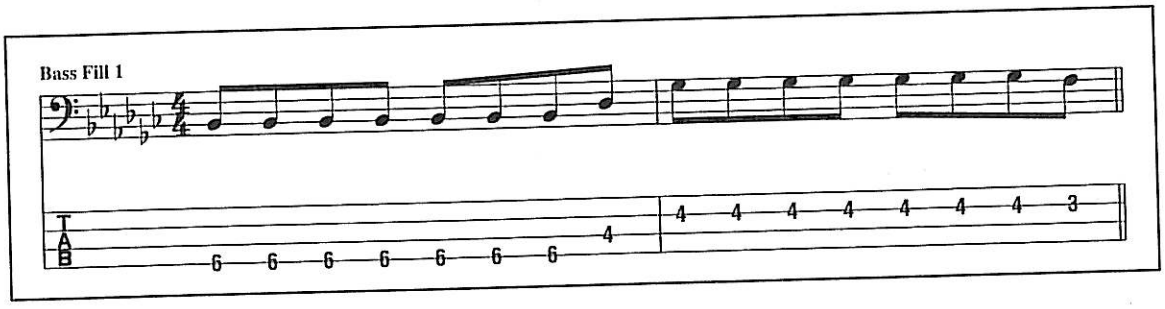
_____ Dar - ling. _ Hel-lo _ girl, reach on _ out for me.
(Reach out. _____

Bass: w/ Bass Fill 2, 2nd time

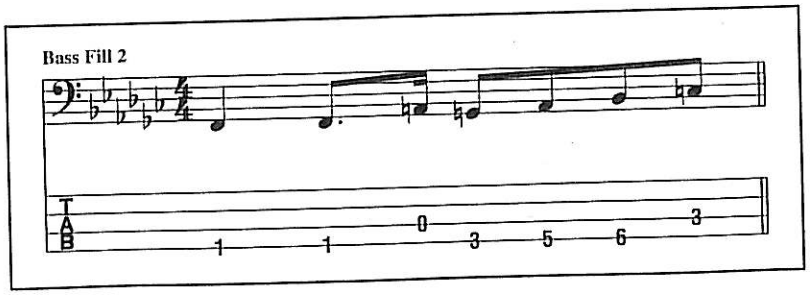
Bb7/D F#7 N.C.

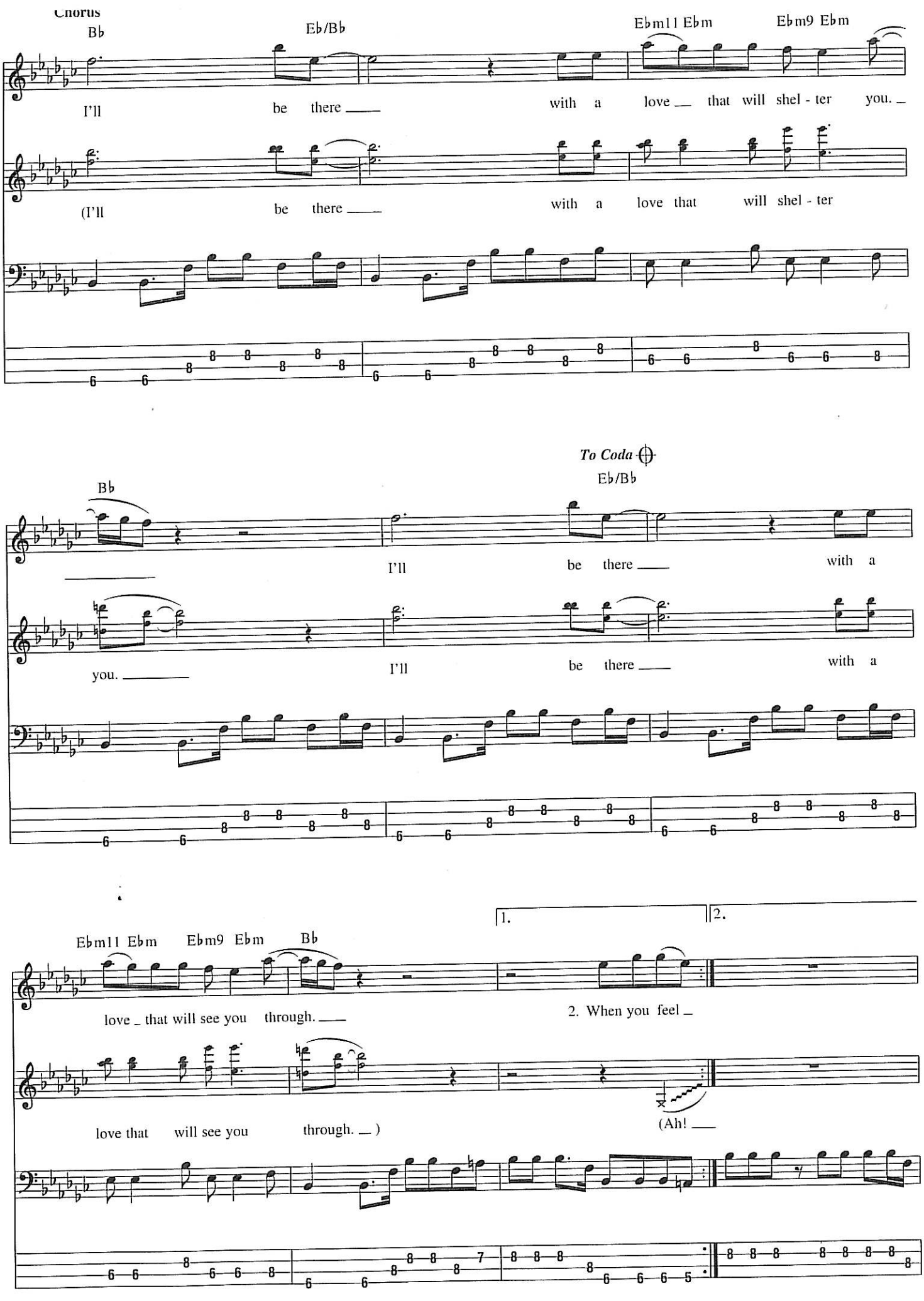
Reach out for me. _____ Ha!
Reach out. _____)

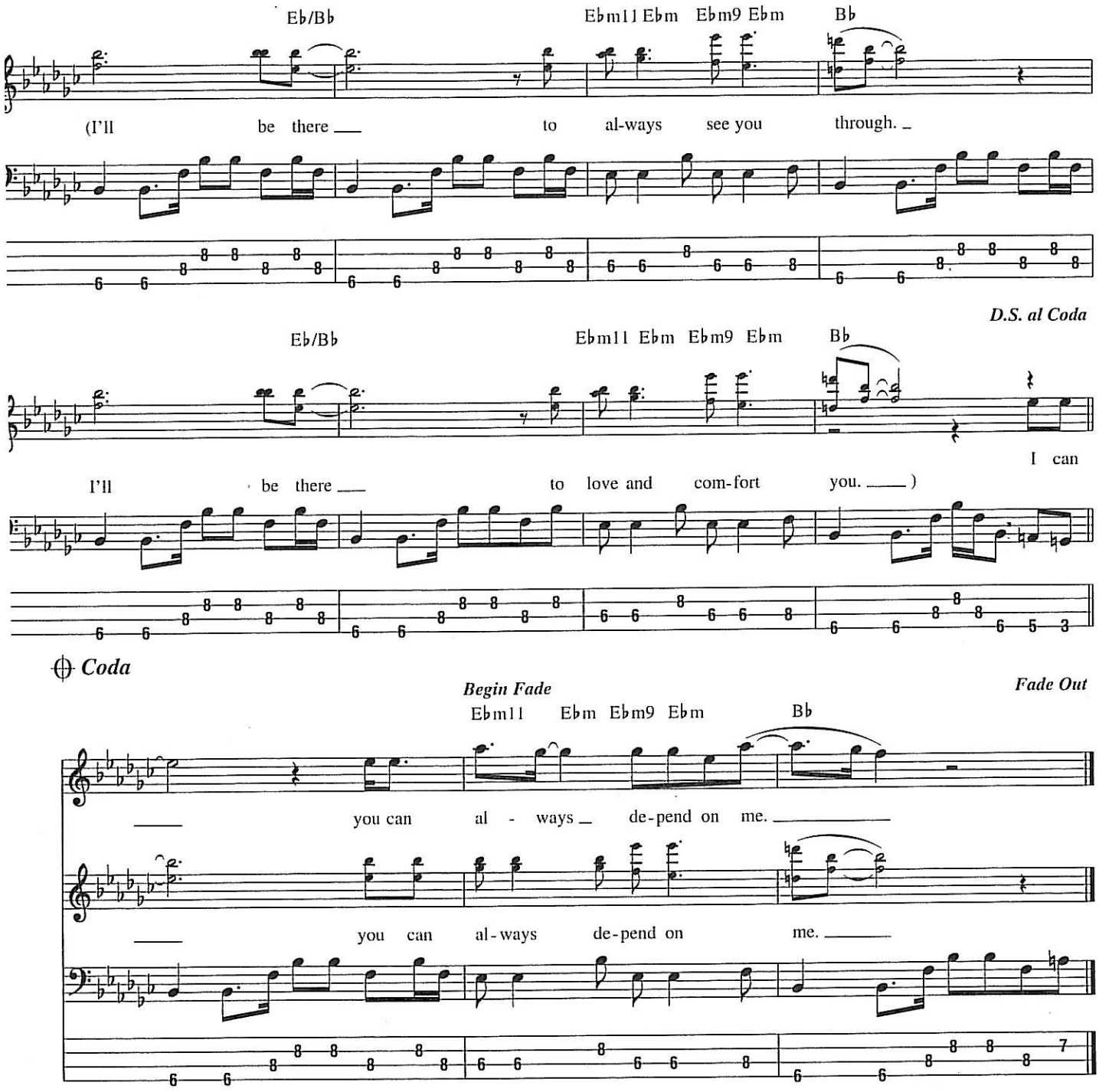
Bass Fill 1



Bass Fill 2




Chorus
B♭
E♭/B♭
E♭m11 E♭m
E♭m9 E♭m
I'll be there with a love that will shel - ter you.
(I'll be there with a love that will shel - ter
To Coda
B♭
E♭/B♭
I'll be there with a
you.
I'll be there with a
1.
2.
E♭m11 E♭m
E♭m9 E♭m
B♭
love that will see you through.
2. When you feel
love that will see you through.)
(Ah!



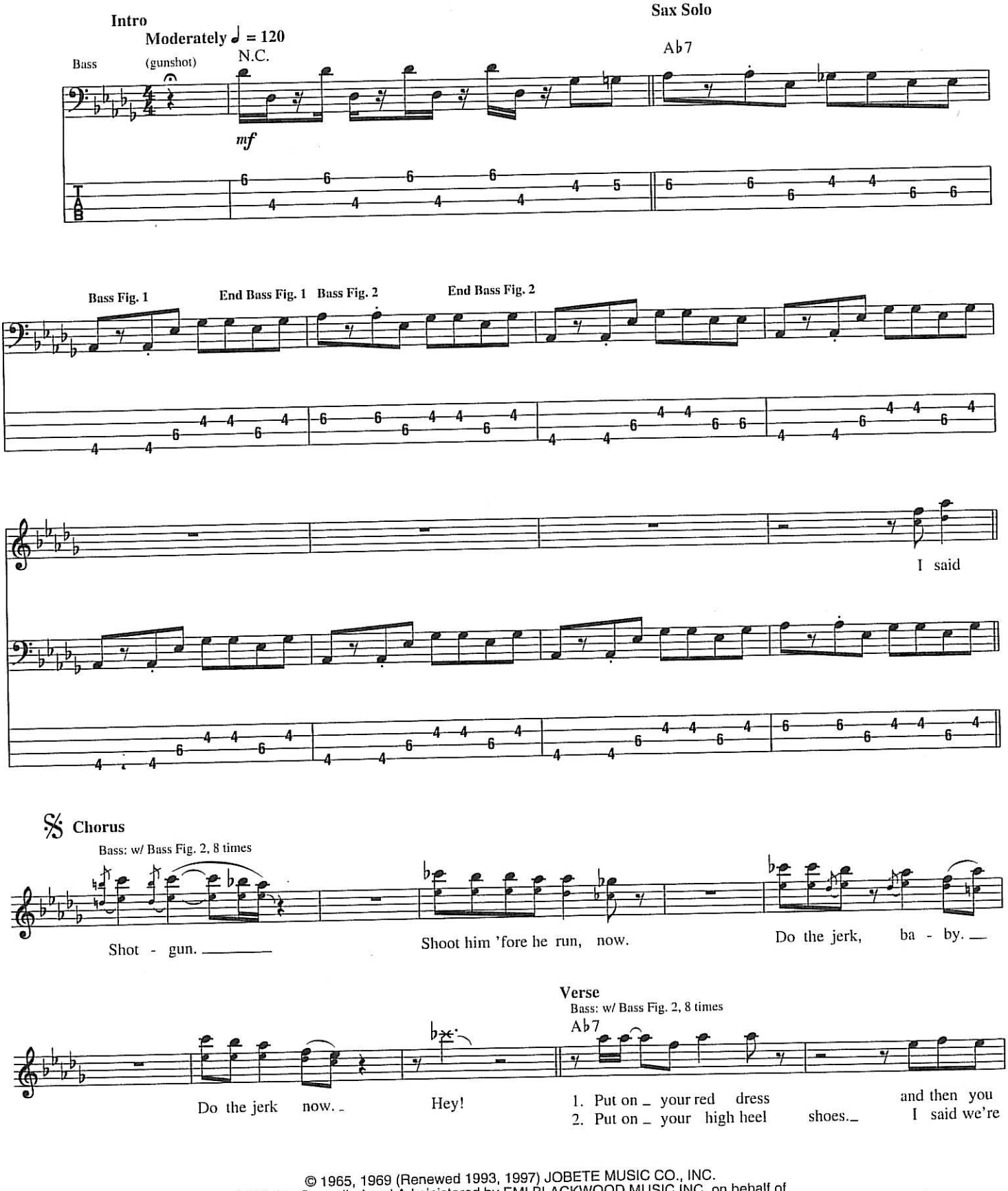
Additional Lyrics

2. When you feel lost and about to give up,
'Cause your best just ain't good enough.
And you feel the world has grown cold,
And you're drifting all on your own.
And you need a hand to hold.
Darlin', hello girl, reach out for me.
Reach out for me.
I'll be there to love and comfort you.
And I'll be there to cherish and care for you...

3. I can the way you hang your head,
You're without love now, now you're afraid.
And through your tears you'll look around,
But there's no piece of mind to be found.
I know what you're thinkin': You're a loner, no love of your own.
But darling, come on girl, reach out for me.
Reach out. Just look over your shoulder.
I'll be there to give you all the love you need.
And I'll be there, you can always depend on me.

Shot Gun

Words and Music Autry DeWalt



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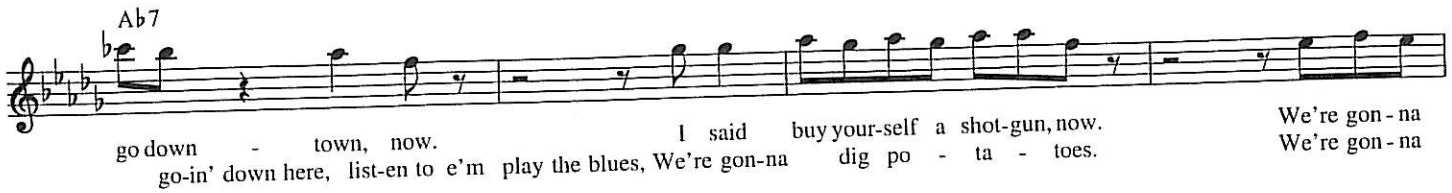
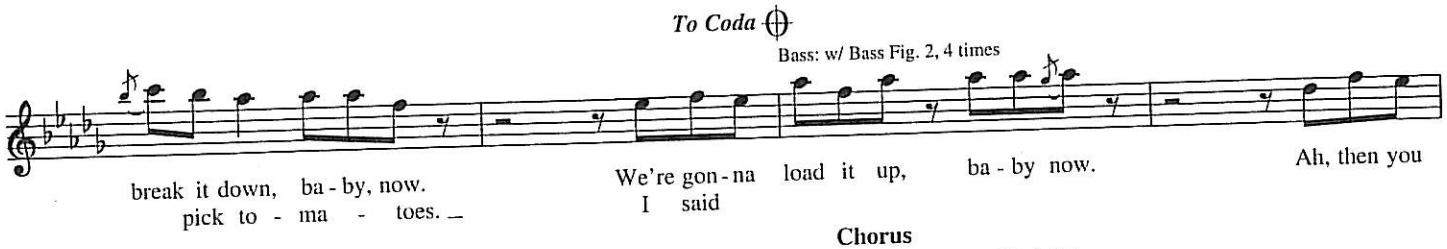
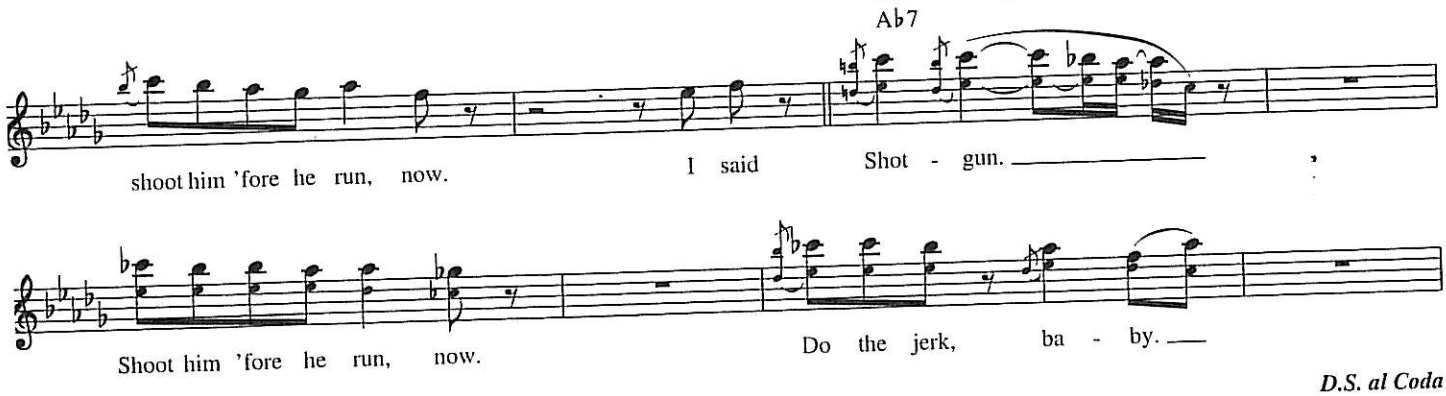


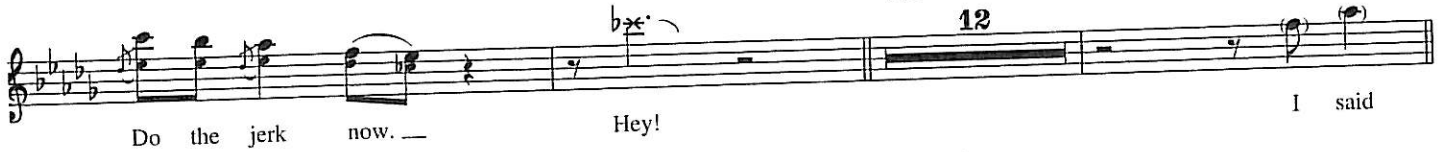


Chorus



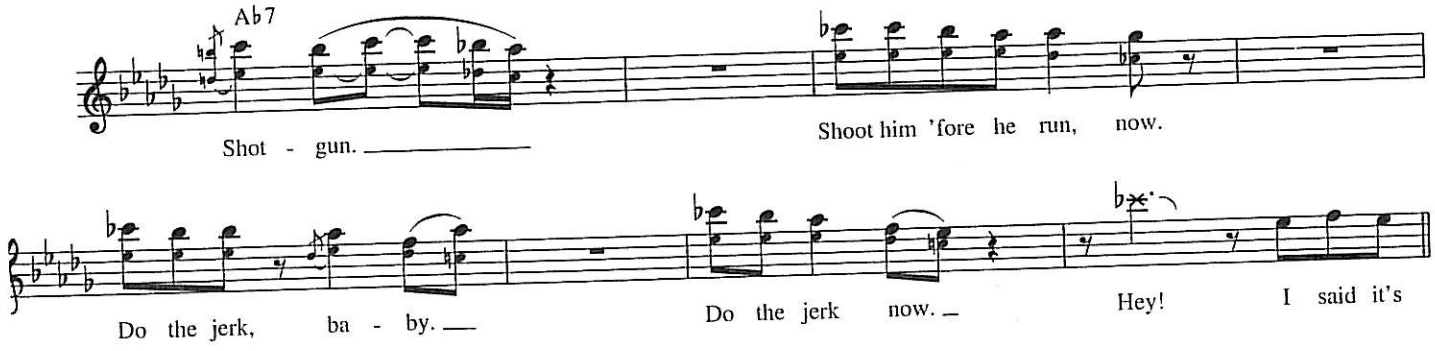
D.S. al Coda

Sax Solo

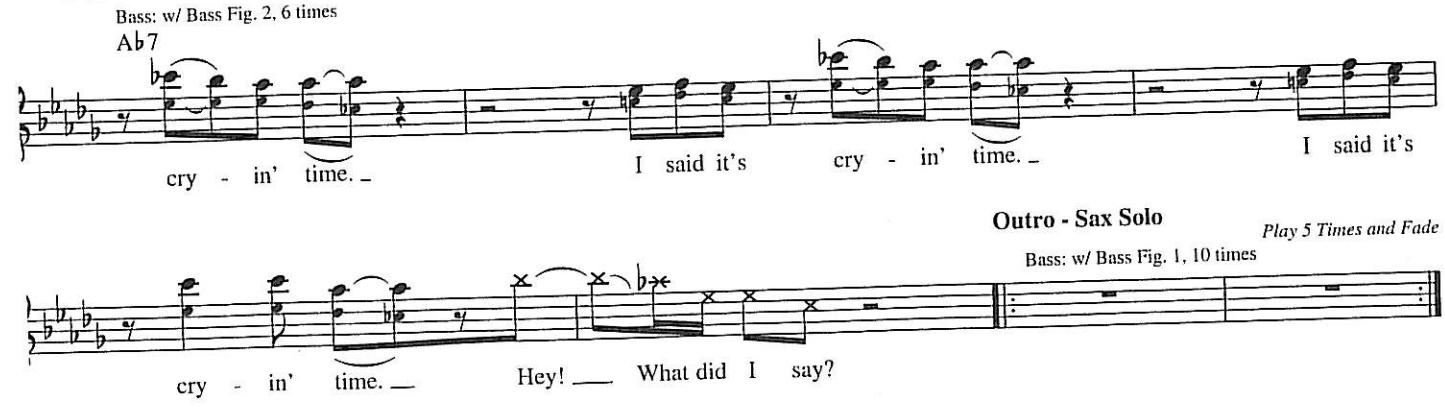


Coda

Chorus

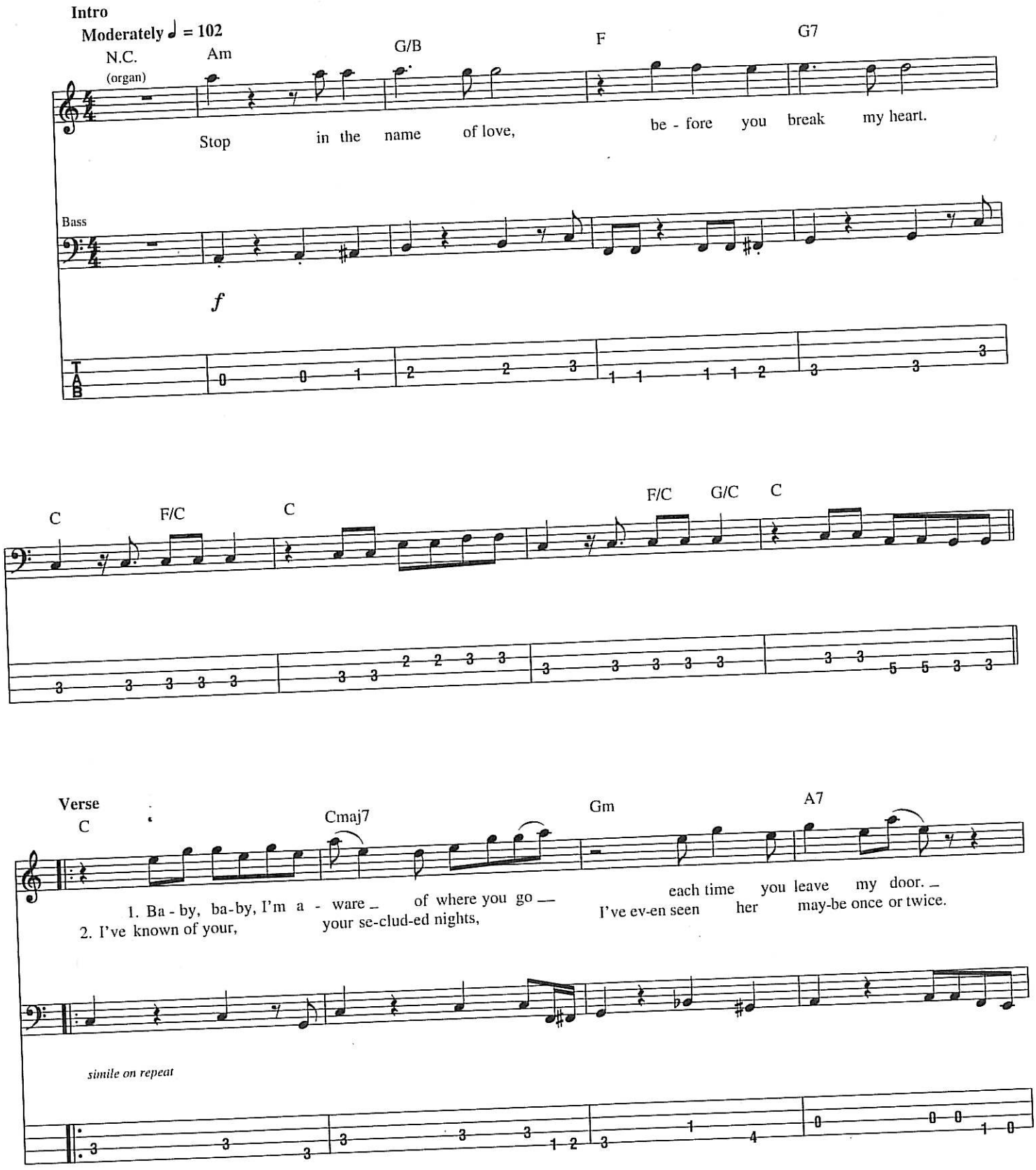


Outro



Stop! In the Name of Love

Words and Music by Lamont Dozier, Brian Holland and Edward Holland



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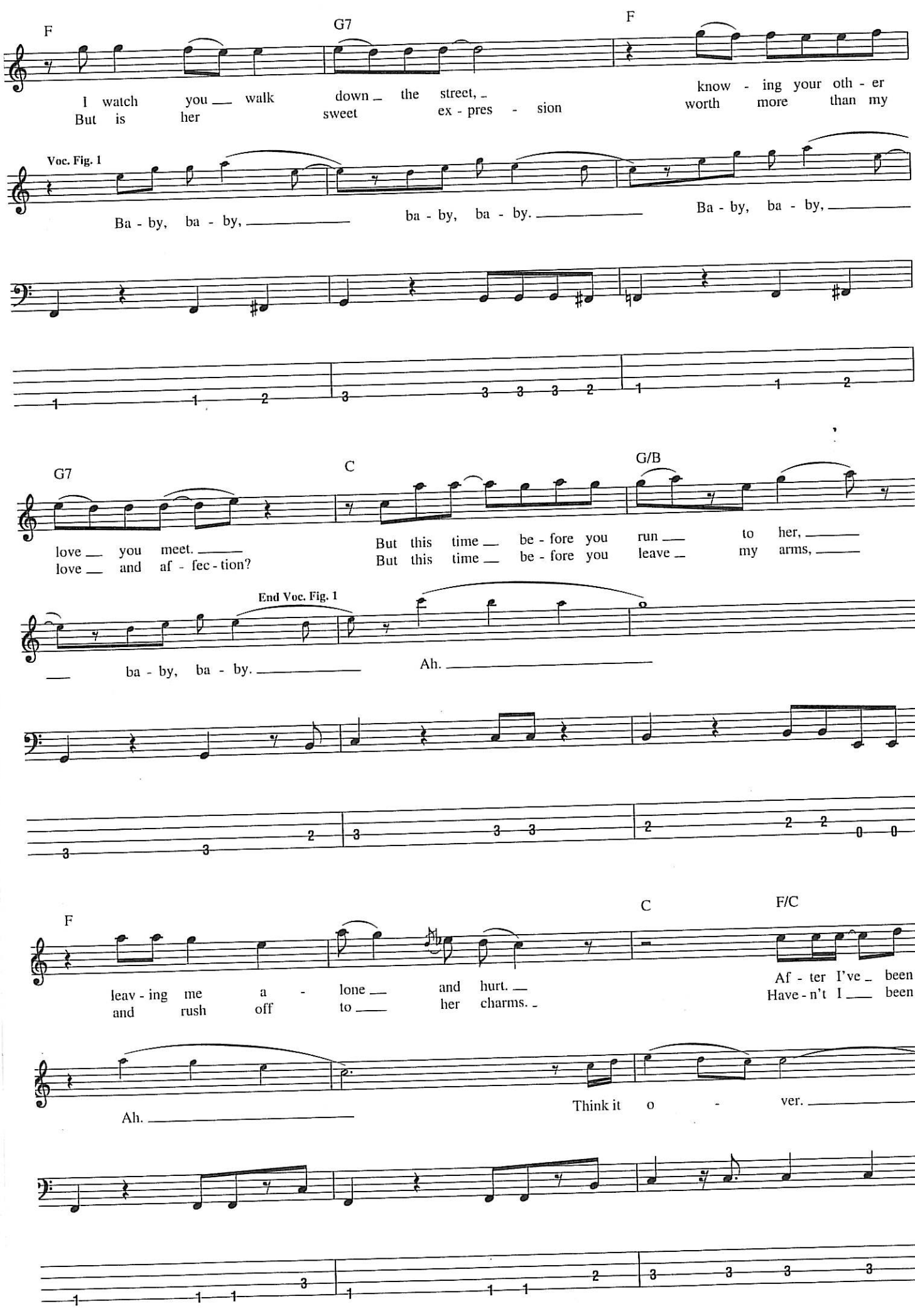
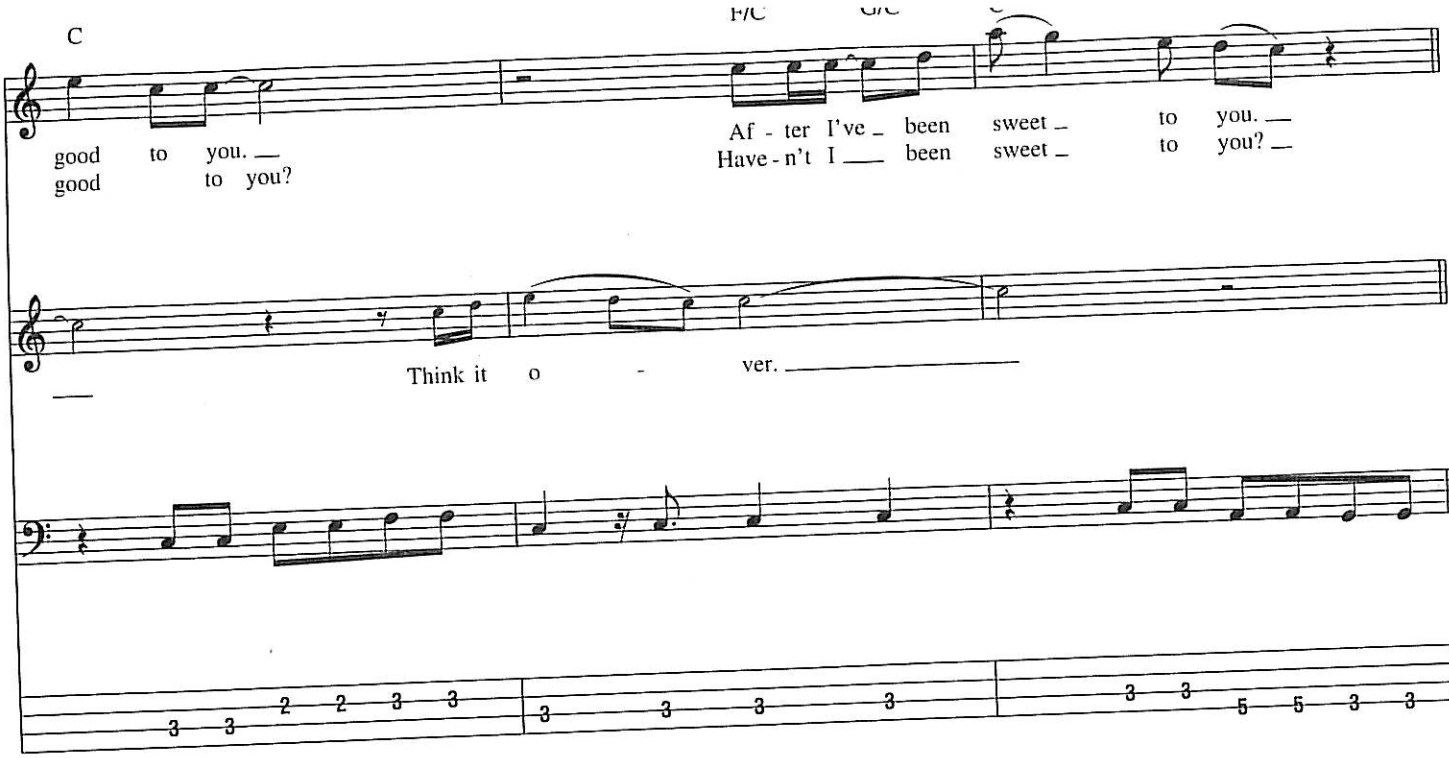
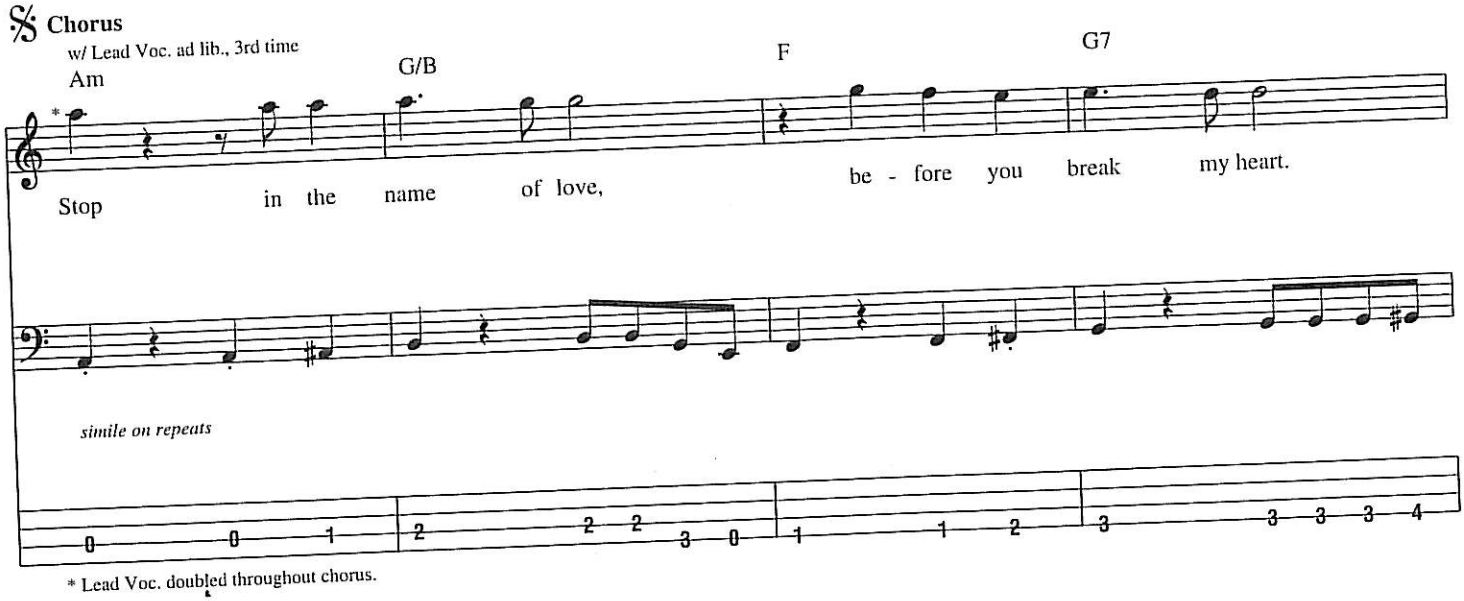
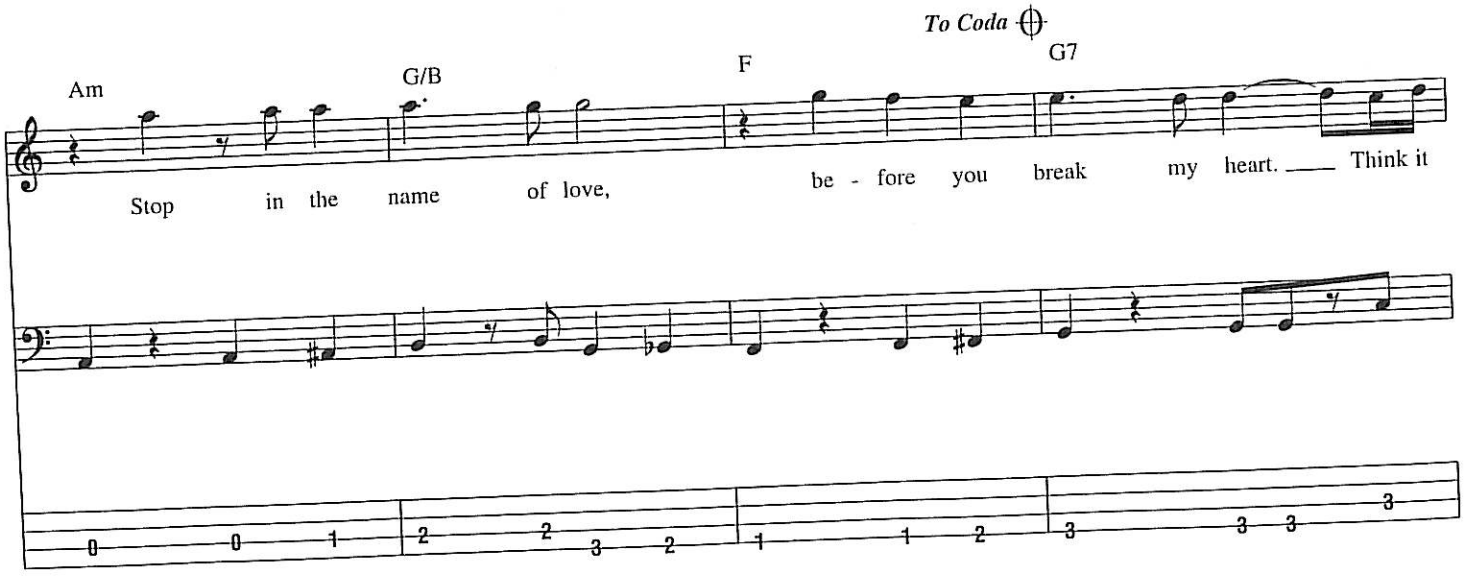
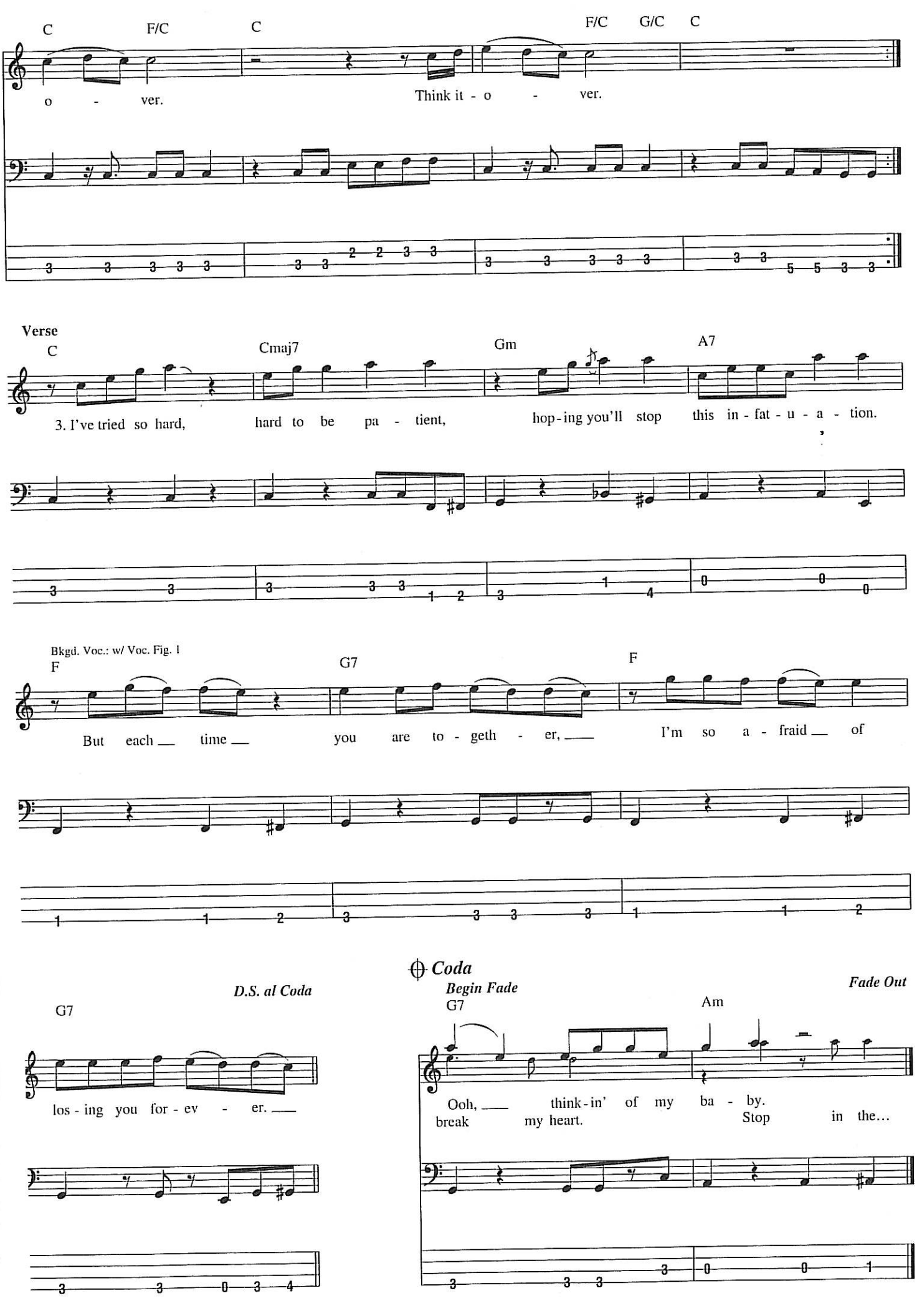

F
G7
F
I watch you walk down the street,
But is her sweet ex - pres - sion
know - ing your oth - er
worth more than my
Voc. Fig. 1
Ba - by, ba - by,
ba - by, ba - by.
Ba - by, ba - by,
G7
C
G/B
love you meet.
love and af - fec - tion?
But this time be - fore you run to her,
But this time be - fore you leave my arms,
End Voc. Fig. 1
ba - by, ba - by.
Ah.
F
C
F/C
leav - ing me a - lone and hurt.
and rush off to her charms.
Af - ter I've been
Have - n't I been
Ah.
Think it o - ver.





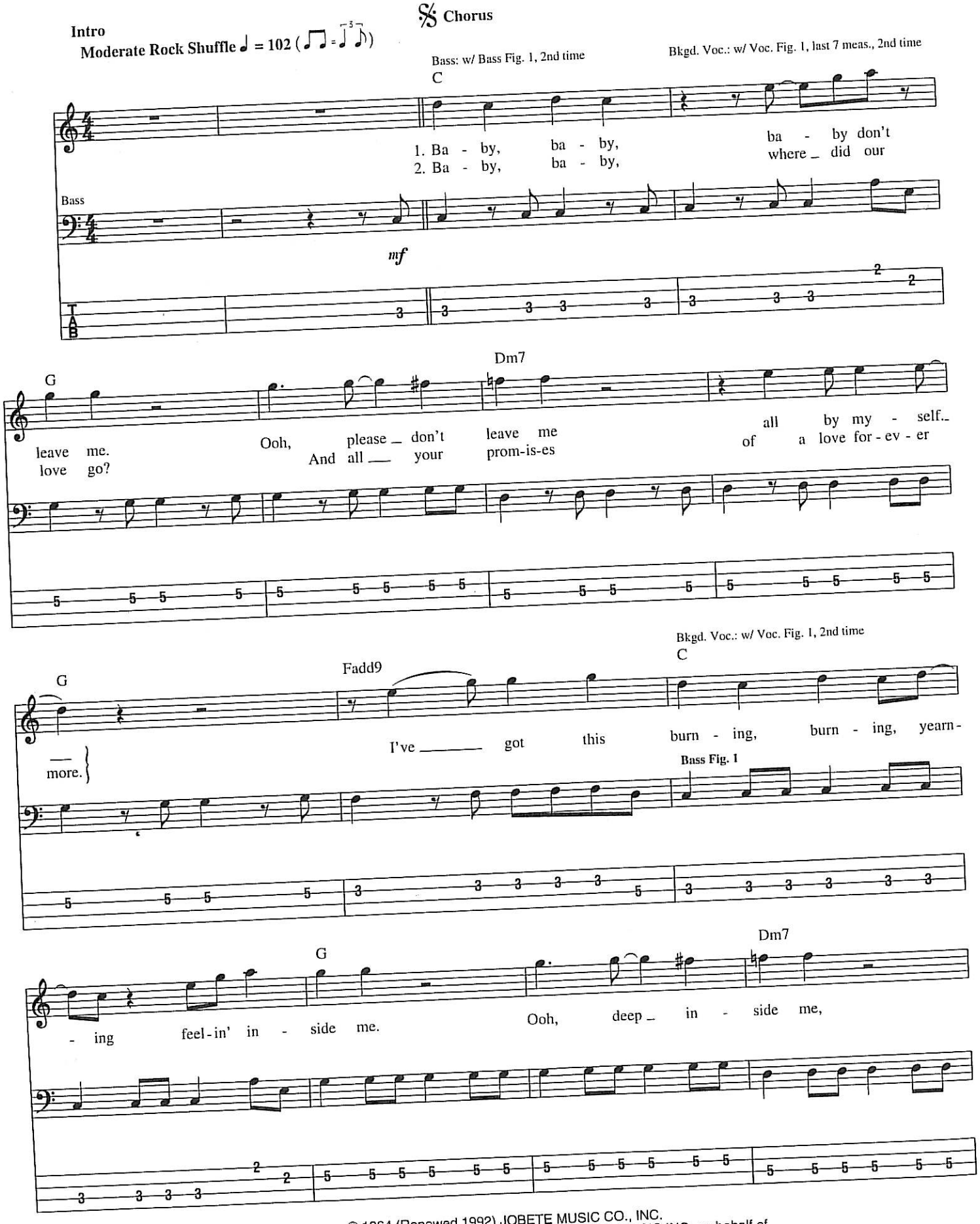
* Lead Voc. doubled throughout chorus.




C F/C C F/C G/C C
o - ver. Think it - o - ver.
Verse
C Cmaj7 Gm A7
3. I've tried so hard, hard to be pa - tient, hop-ing you'll stop this in - fat - u - a - tion.
Bkgd. Voc.: w/ Voc. Fig. 1
F G7 F
But each time you are to - geth - er, I'm so a - fraid of
D.S. al Coda
G7
los - ing you for - ev - er.
Coda
Begin Fade
G7 Am
Fade Out
Ooh, think-in' of my ba - by.
break my heart. Stop in the...

Where Did Our Love Go

Words and Music by Brian Holland, Lamont Dozier and Edward Holland



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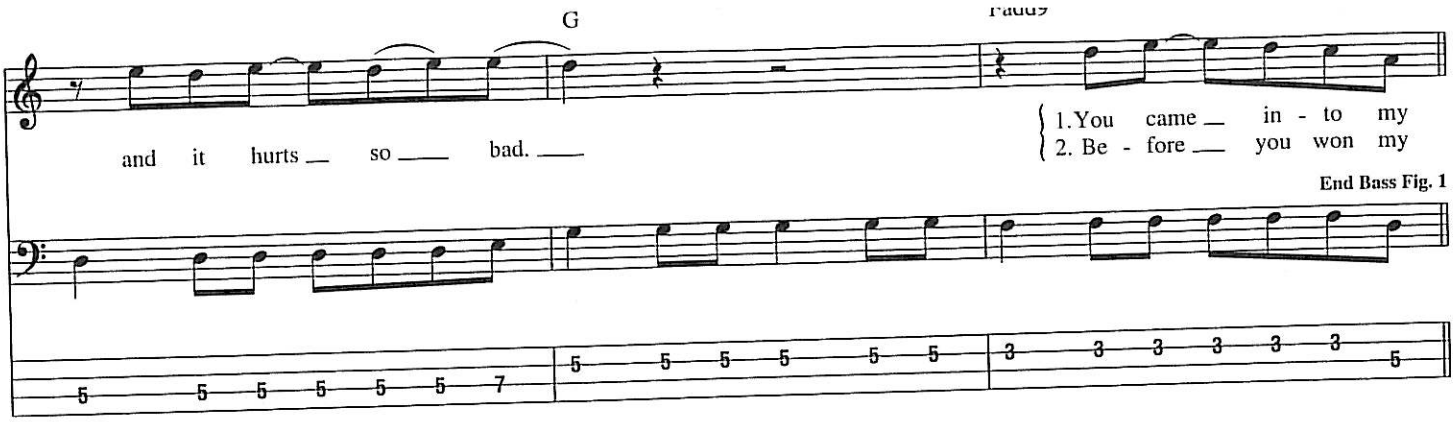
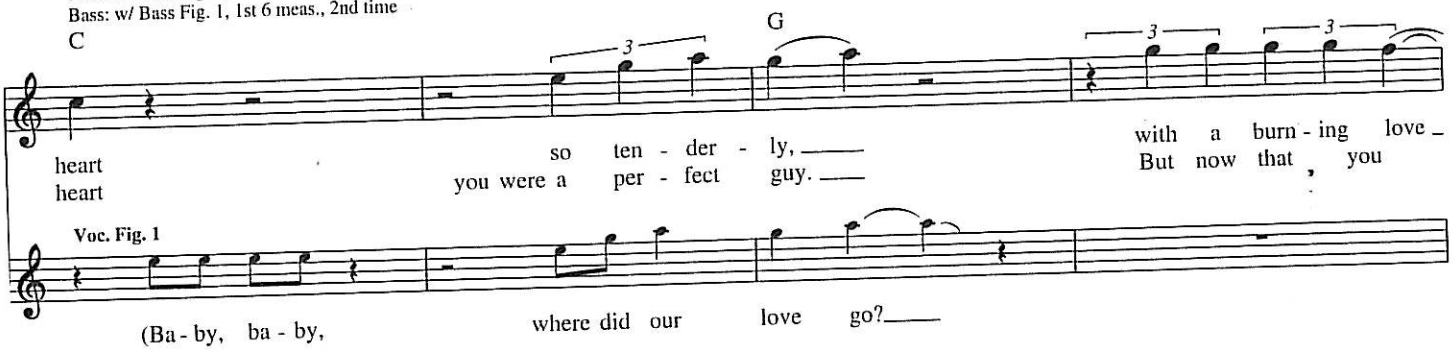
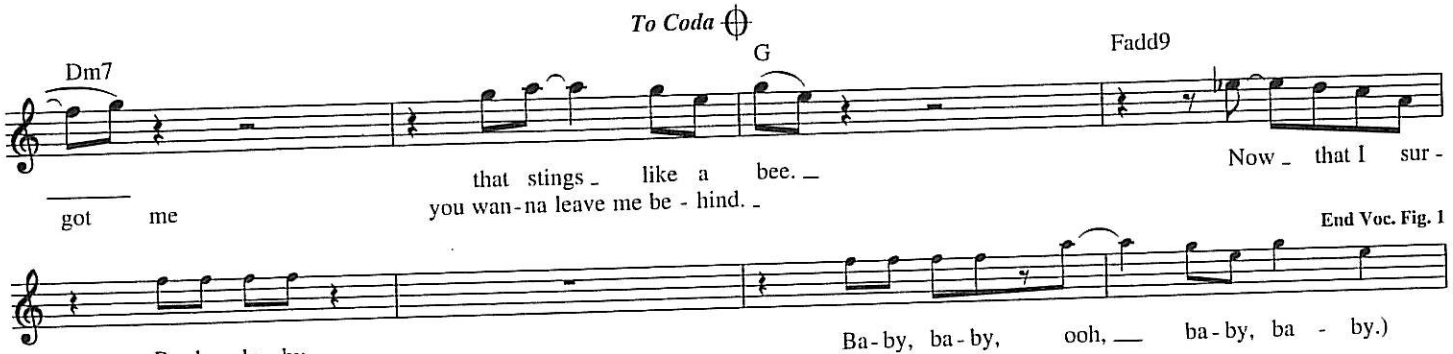


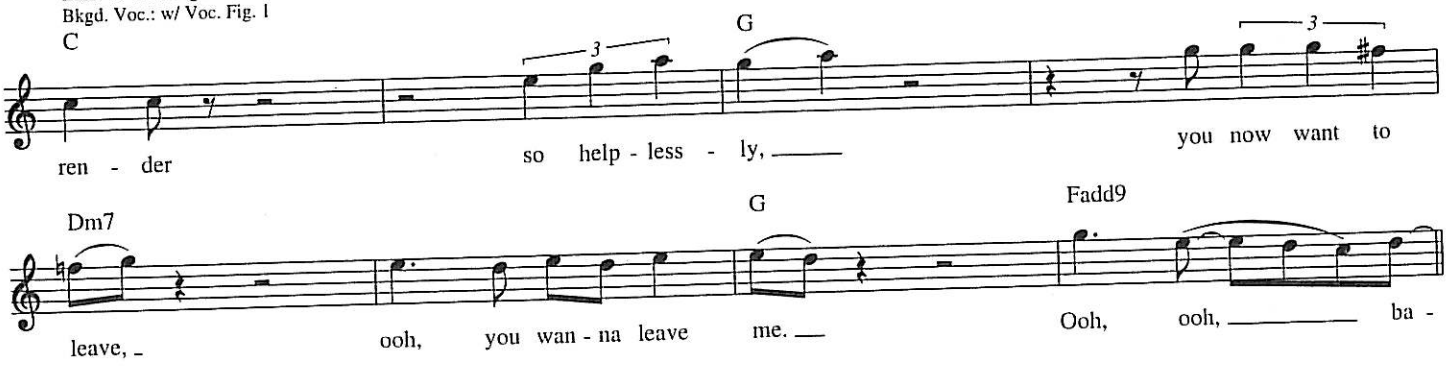
Verse

Bass: w/ Bass Fig. 1, 1st time
Bass: w/ Bass Fig. 1, 1st 6 meas., 2nd time



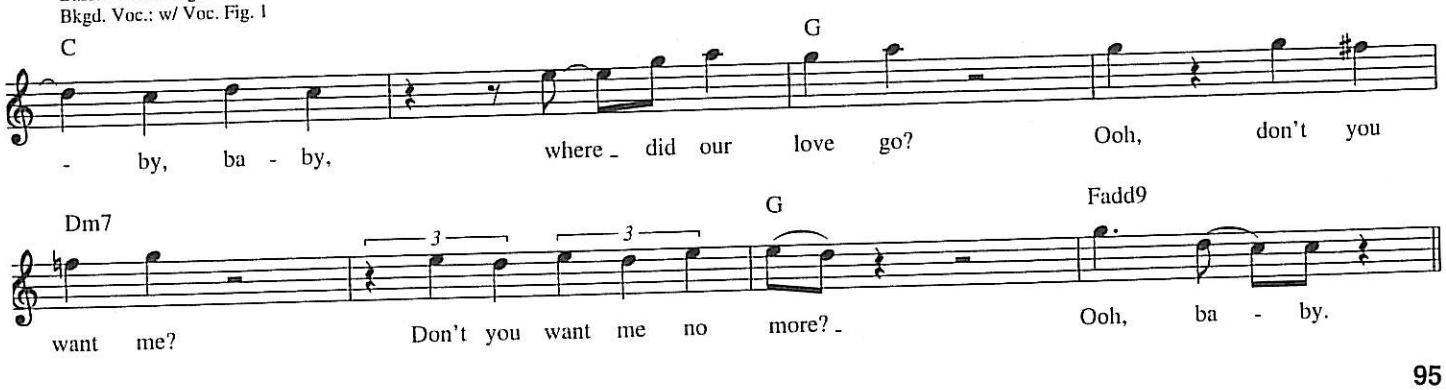


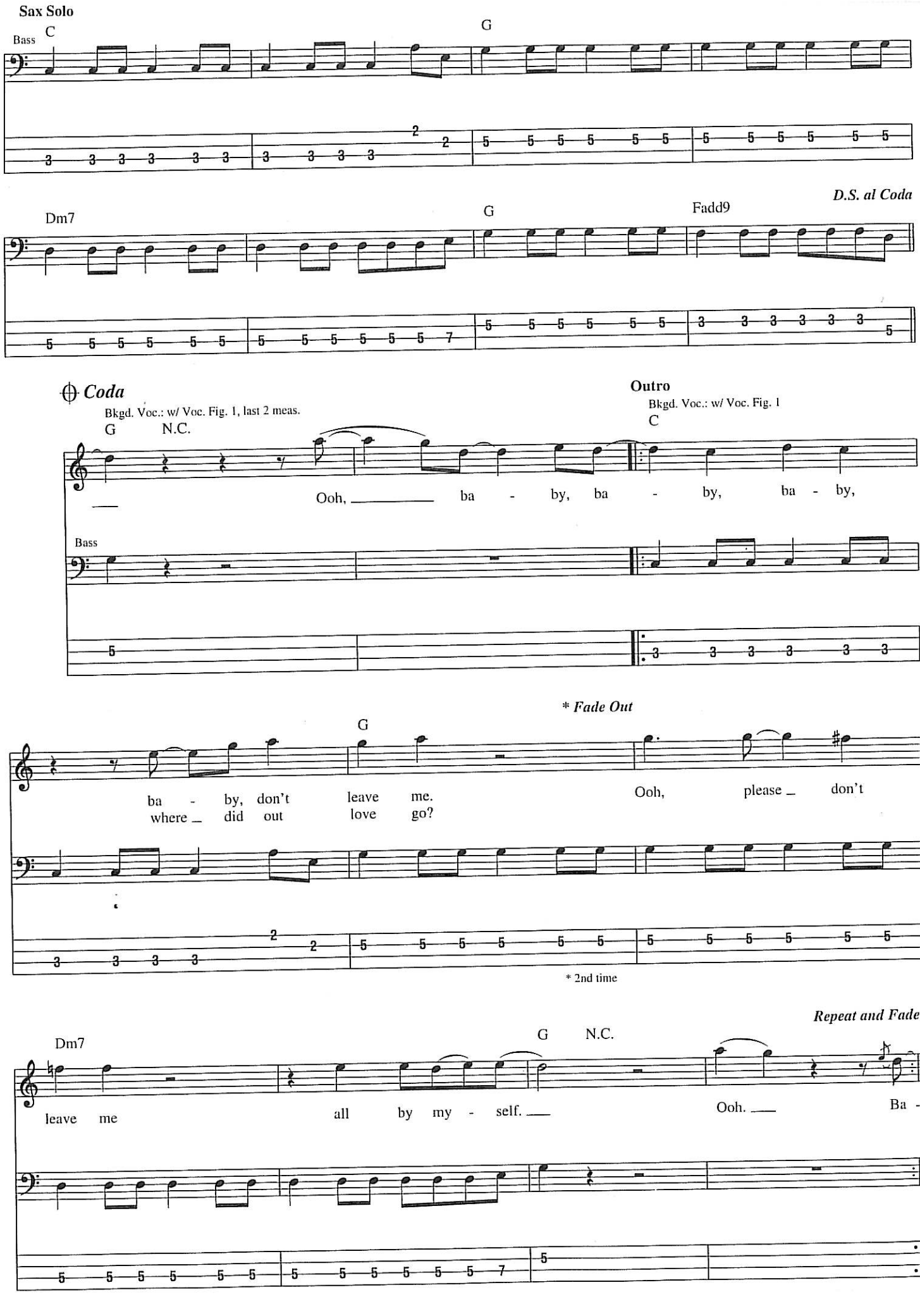
Bass: w/ Bass Fig. 1
Bkgd. Voc.: w/ Voc. Fig. 1



Chorus

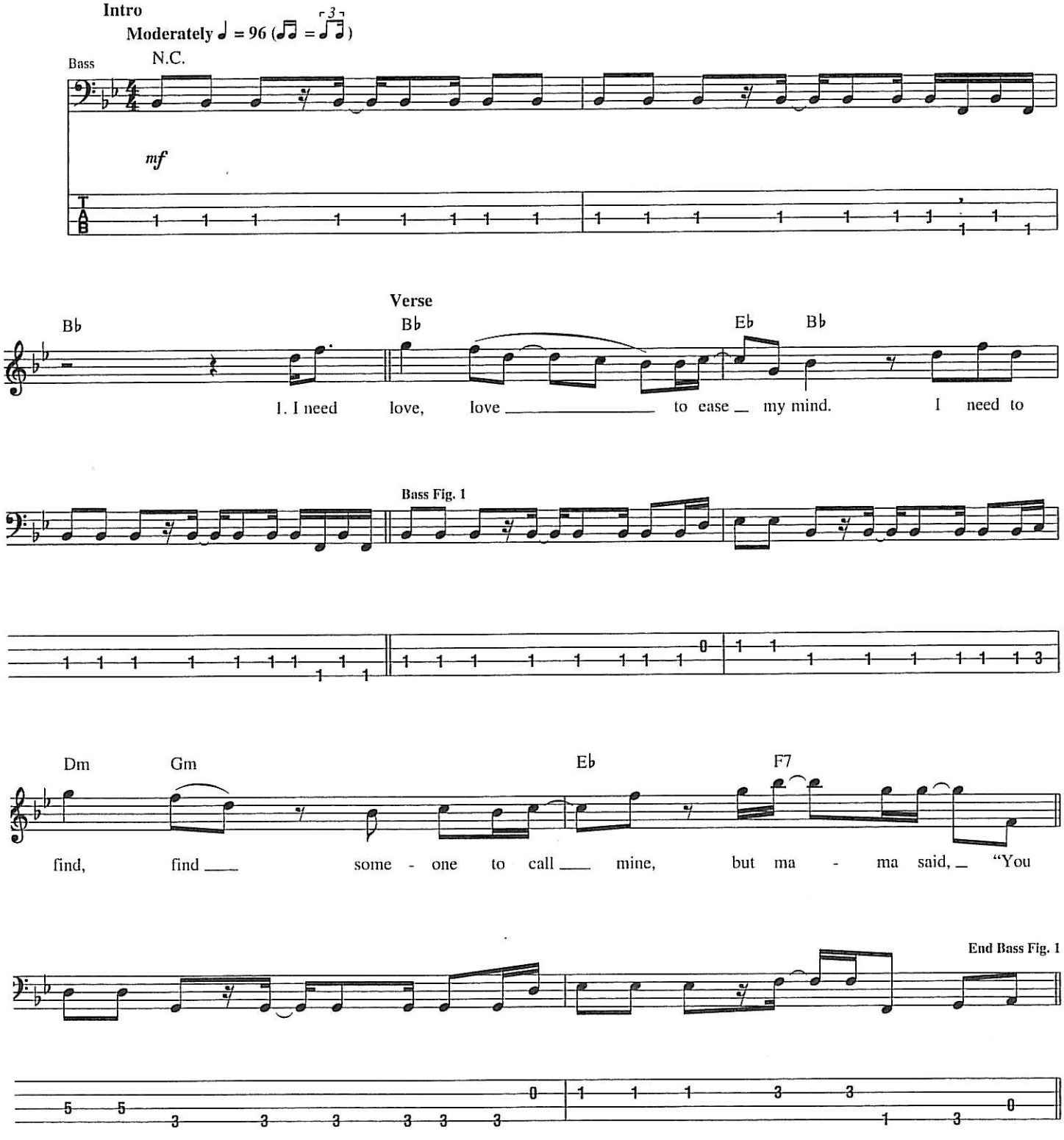
Bass: w/ Bass Fig. 1
Bkgd. Voc.: w/ Voc. Fig. 1




Sax Solo
Bass
C
G
Dm7
G
Fadd9
D.S. al Coda
Coda
Bkgd. Voc.: w/ Voc. Fig. 1, last 2 meas.
G N.C.
Ooh, ba - by, ba - by, ba - by,
Outro
Bkgd. Voc.: w/ Voc. Fig. 1
C
Bass
* Fade Out
G
ba - by, don't leave me.
where did out love go?
Ooh, please don't
* 2nd time
Repeat and Fade
Dm7
G N.C.
leave me all by my - self.
Ooh.
Ba -

You Can't Hurry Love

Words and Music by Edward Holland, Lamont Dozier and Brian Holland



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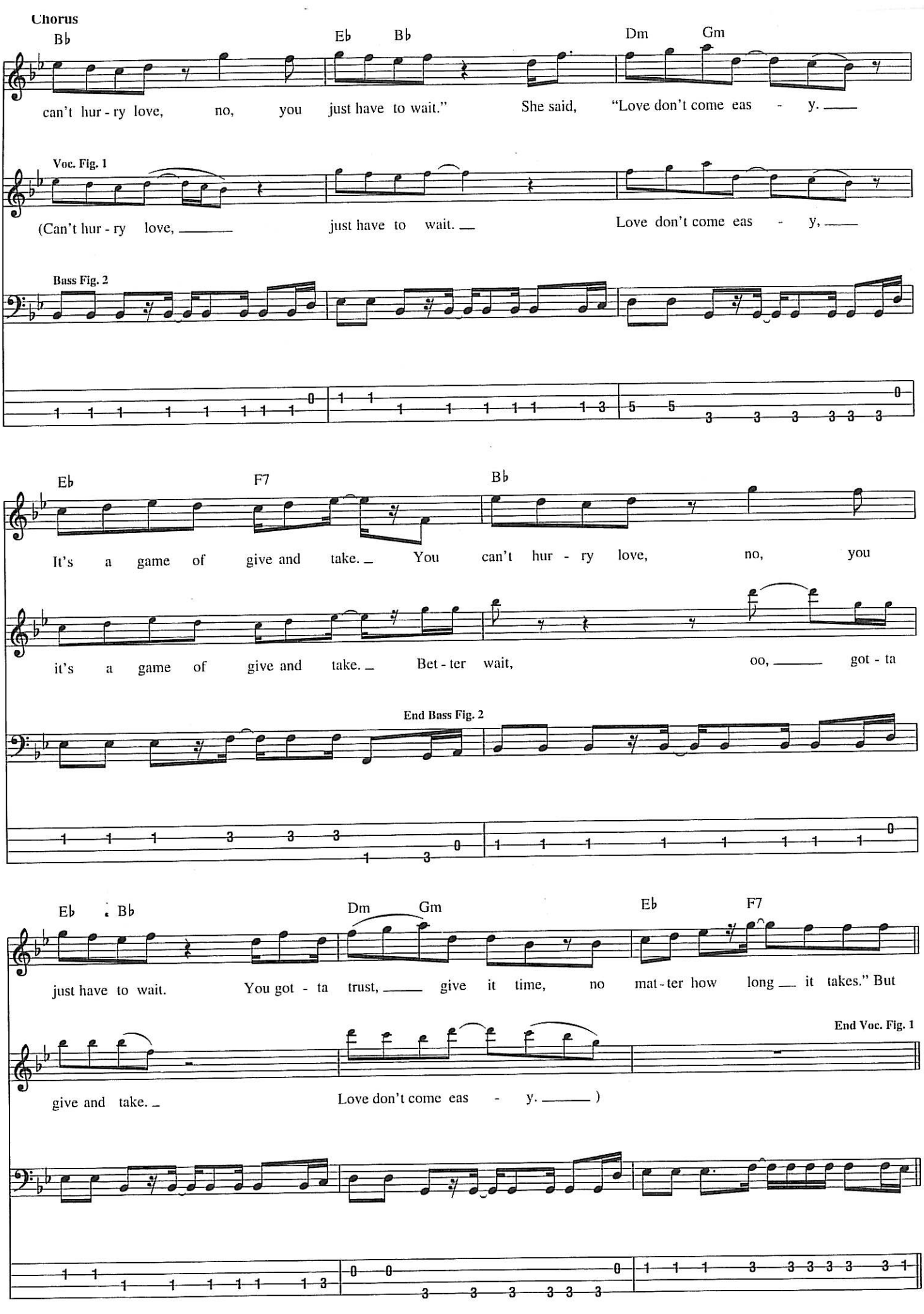

Chorus
B♭
E♭ B♭
Dm Gm
can't hur - ry love, no, you just have to wait." She said, "Love don't come eas - y.
Voc. Fig. 1
(Can't hur - ry love, just have to wait. Love don't come eas - y,
Bass Fig. 2
E♭ F7 B♭
It's a game of give and take. You can't hur - ry love, no, you
it's a game of give and take. Bet - ter wait, oo, got - ta
End Bass Fig. 2
E♭ B♭ Dm Gm E♭ F7
just have to wait. You got - ta trust, give it time, no mat - ter how long it takes." But
give and take. Love don't come eas - y.)
End Voc. Fig. 1

Bridge

Dm

how man - y heart - aches must I stand be - fore I find
I can't bear to live my life a - lone. I grow im -

(Ooh, ooh.

Gm

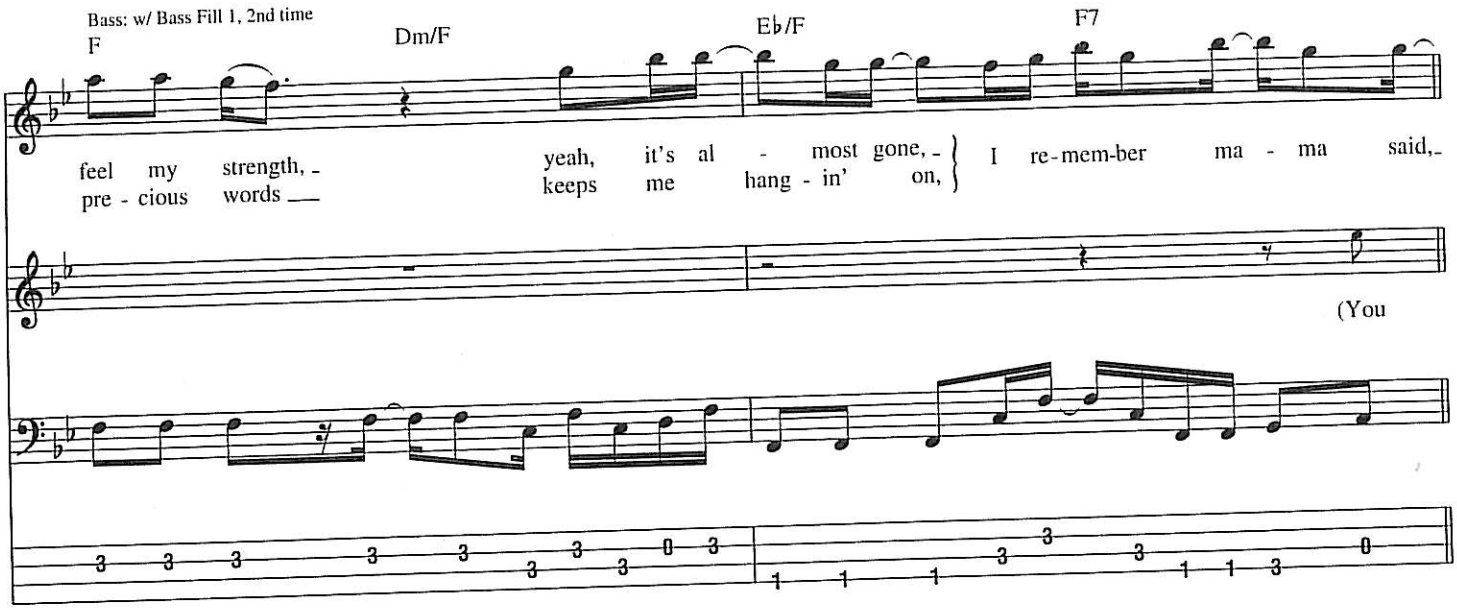
a love to let me live a - gain? Right now the
pa - tient for a love to call my own. But when I

Ooh.

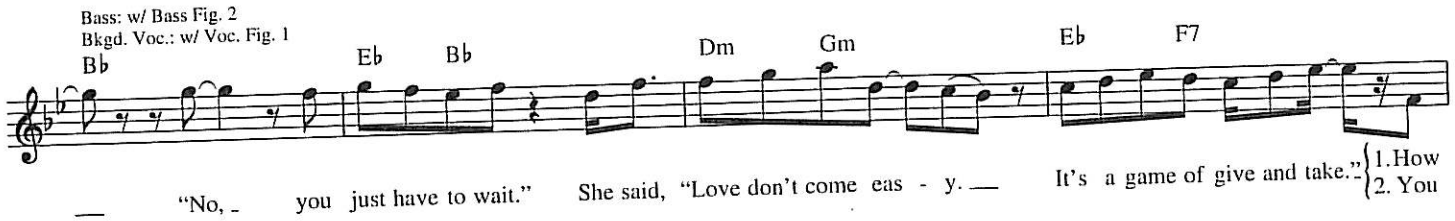
Eb6

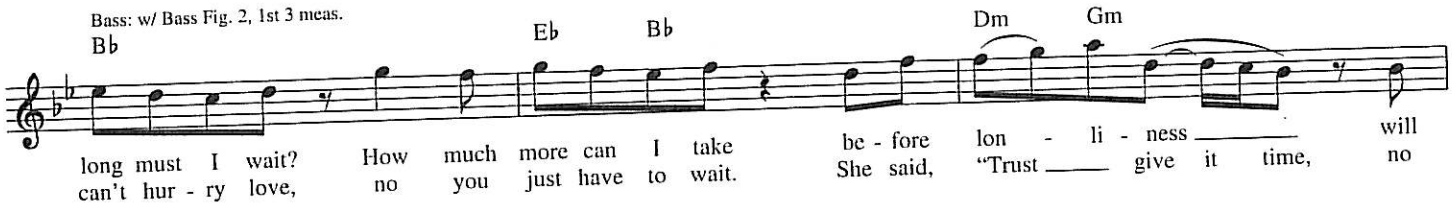
on - ly thing that keeps me hang - ing on, when I
feel that I, I can't go on, these

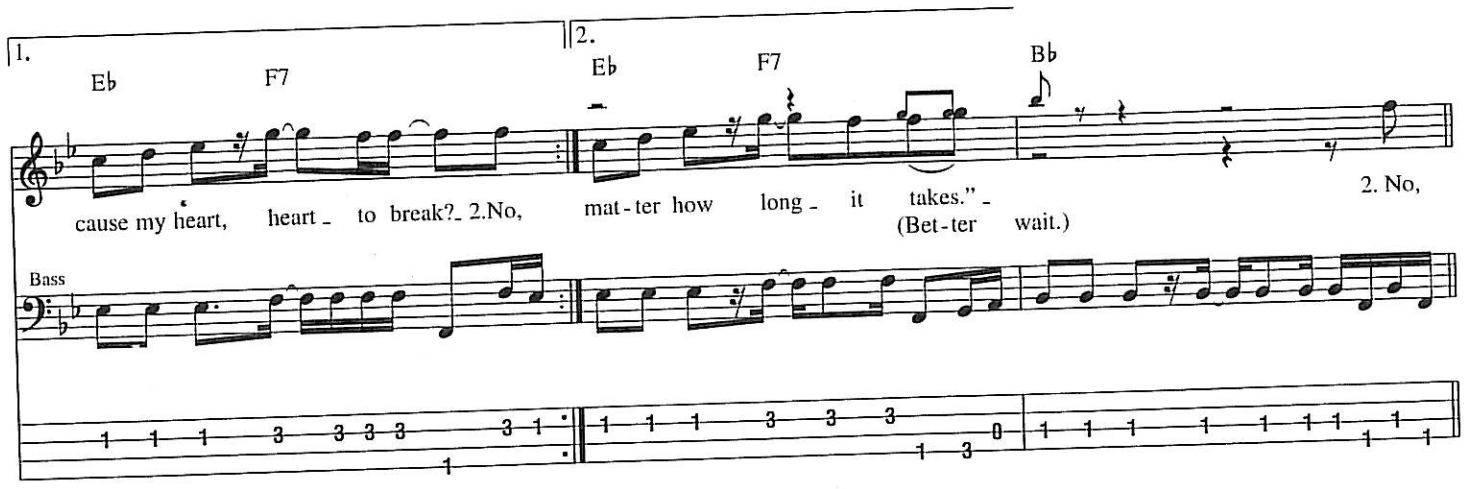
Ooh.)

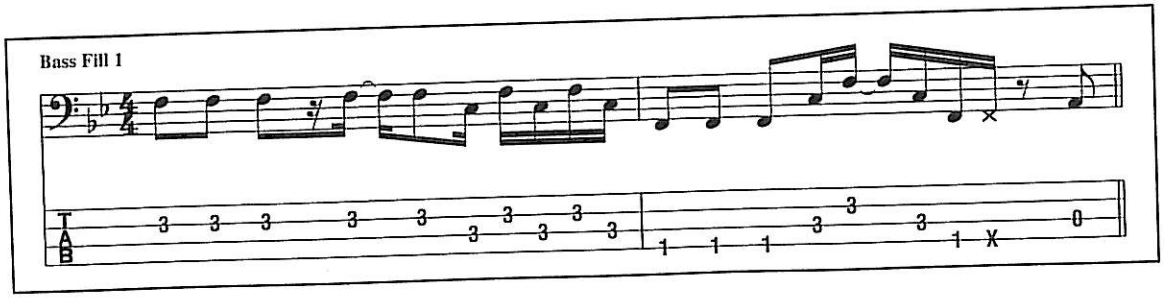

Bass: w/ Bass Fill 1, 2nd time
F
Dm/F
E♭/F
F7
feel my strength, - pre - cious words —
yeah, it's al - most gone, - keeps me hang - in' on,
I re-mem-ber ma - ma said,-
(You

Chorus


Bass: w/ Bass Fig. 2
Bkgd. Voc.: w/ Voc. Fig. 1
B♭
E♭
B♭
Dm
Gm
E♭
F7
— "No, - you just have to wait." She said, "Love don't come eas - y. — It's a game of give and take."-
1.How
2. You


Bass: w/ Bass Fig. 2, 1st 3 meas.
B♭
E♭
B♭
Dm
Gm
long must I wait? How much more can I take be - fore lon - li - ness ——— will
can't hur - ry love, no you just have to wait. She said, "Trust ——— give it time, no


1.
2.
E♭
F7
E♭
F7
B♭
cause my heart, heart - to break?- 2.No, mat-ter how long - it takes." -
(Bet-ter wait.)
2. No,
Bass


Bass Fill 1

Verse

Bass: w/ Bass Fig. 1

B♭ E♭ B♭ Dm Gm E♭ F7

love, love ___ don't come eas - y, but I keep on wait - ing, an - ti - ci - pat - ing for that

Bass: w/ Bass Fig. 2

B♭ E♭ B♭ Dm Gm

soft voice to talk to me at night, for some ten - der arms ___ to

Bass: w/ Bass Fig. 1, 1st 3 meas.

E♭ F7 B♭ E♭ B♭

hold me tight. I keep wait - ing, I keep on wait - ing, but it ain't

(Bet-ter wait, oo, got-ta give and take.

Chorus

Bass: w/ Bass Fill 2

Bass: w/ Rhy. Fig. 1

Dm Gm E♭ F7 B♭

eas - y, it ain't eas - y. But ma - ma said, "You can't hur - ry love. No, you

Love don't come eas - y.)

(Can't hur - ry love. Ooh, got-ta

E♭ B♭ Dm Gm E♭ F7

just have to wait." She said, "Trust, give it time, no mat - ter how long it takes. You

give and take. Love don't come eas - y.)

Begin Fade

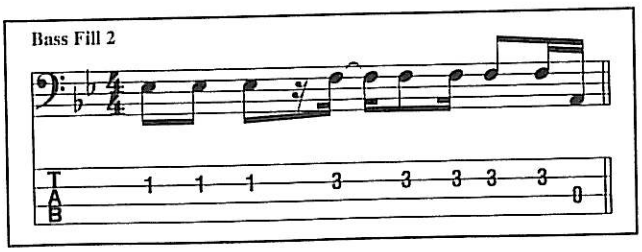
Bass: w/ Bass Fig. 1, 1st 3 meas.

B♭ E♭ B♭ Dm Gm

can't hur - ry love, no, you just have to wait." She said, "Love don't come eas - y.

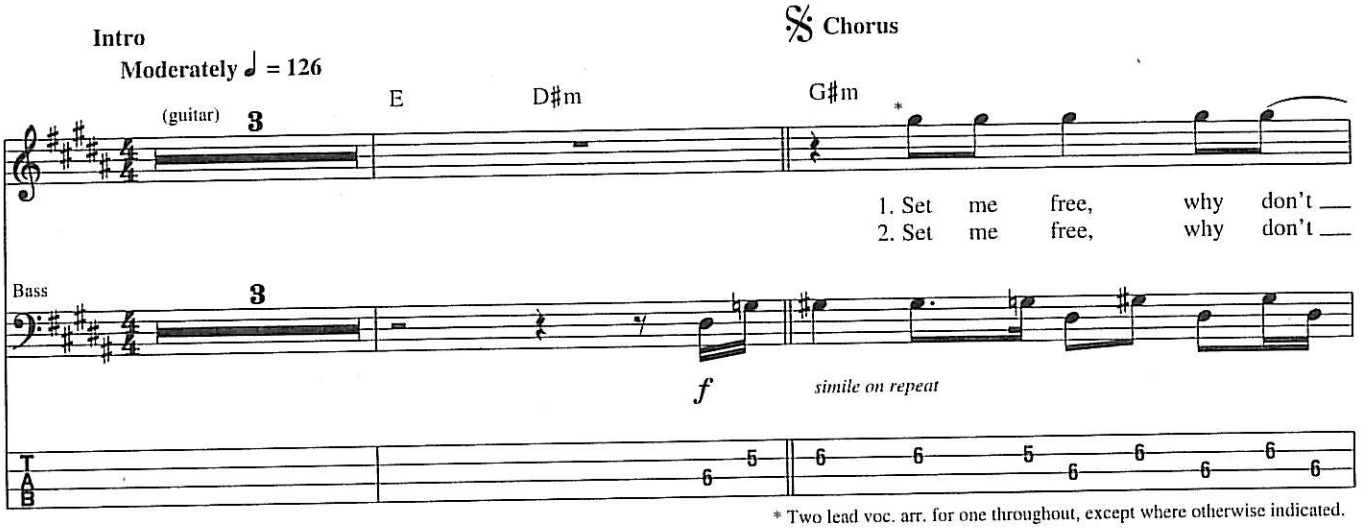
(Can't hur - ry love. Ooh, got-ta give and take. Love don't come eas - y.)

Bass Fill 2

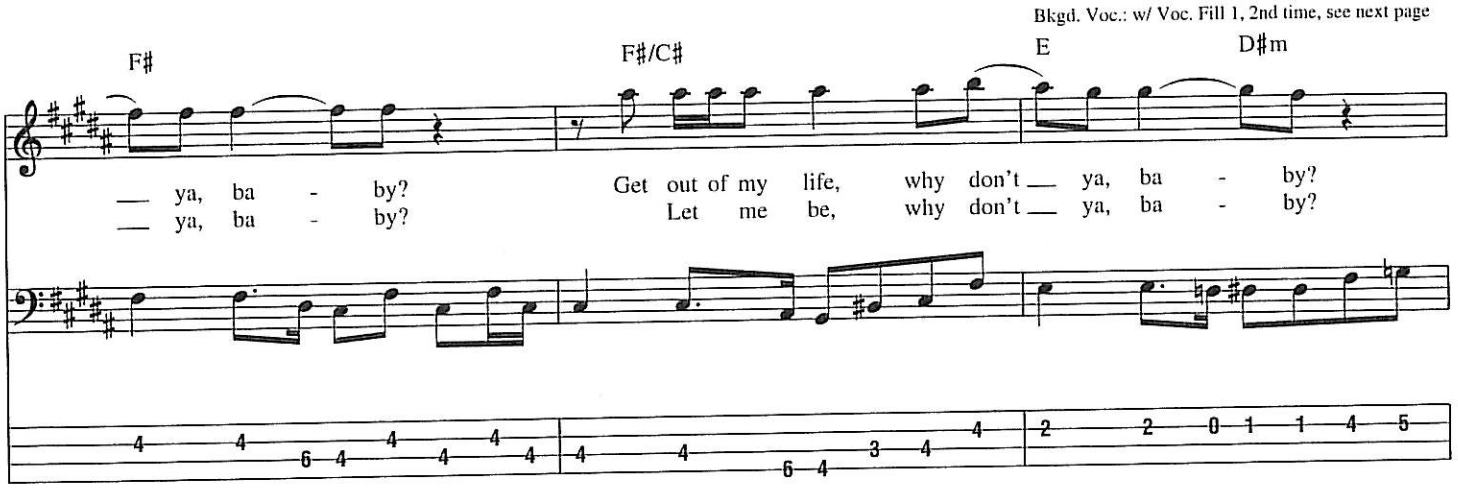


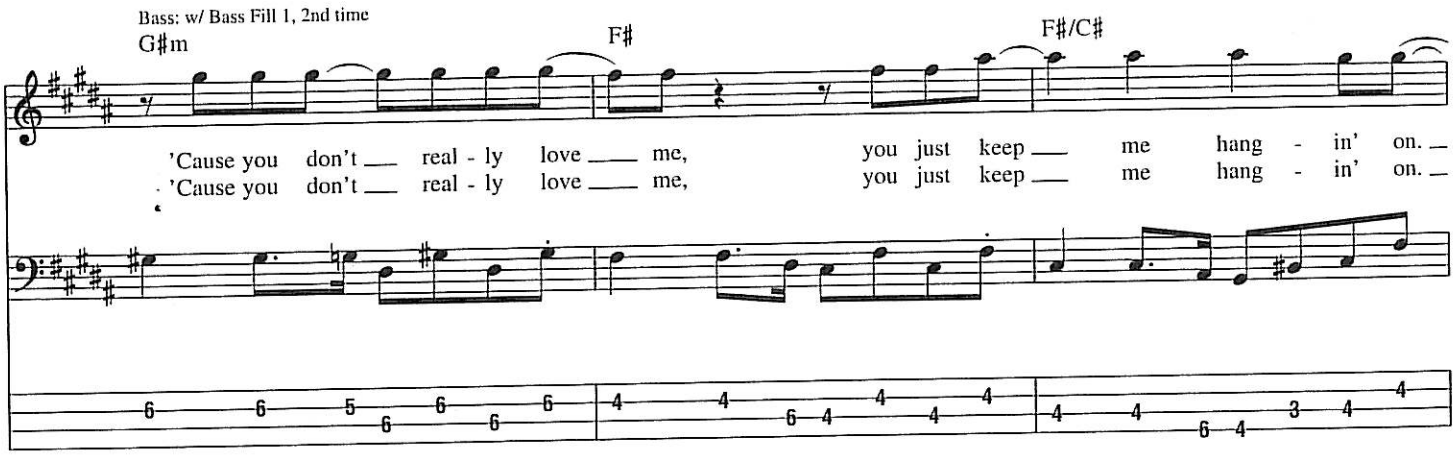
You Keep Me Hangin' On

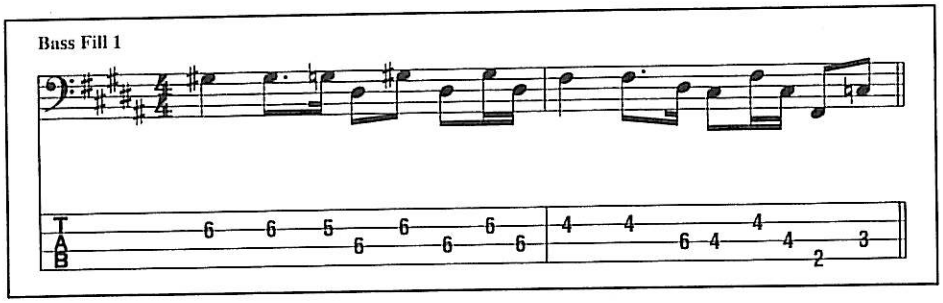
Words and Music by Edward Holland, Lamont Dozier and Brian Holland



* Two lead voc. arr. for one throughout, except where otherwise indicated.







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Bkgd. Voc.: w/ Voc. Fill 1, 2nd time

E D♯m G♯m F♯

You don't ___ real - ly need ___ me, but you keep ___
Now, you don't ___ real - ly want ___ me, you just keep ___

Verse

F♯/C♯ E D♯m A/B

___ me hang - in' on. ___
___ me hang - in' on. ___

1. Why do ___ you keep a -
2. You say ___ al - though ___

Bass: w/ Bass Fill 2, 2nd time

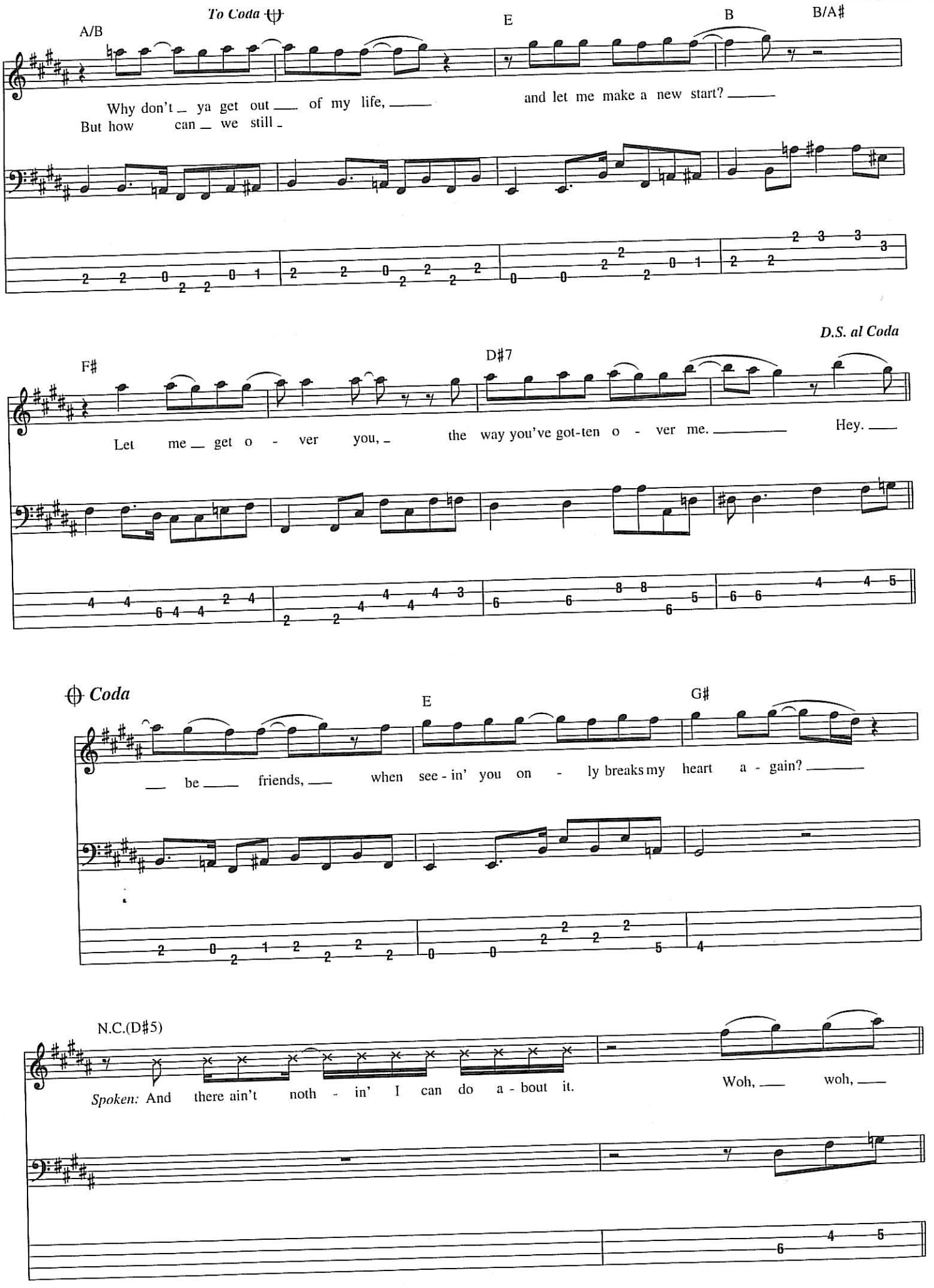
E B

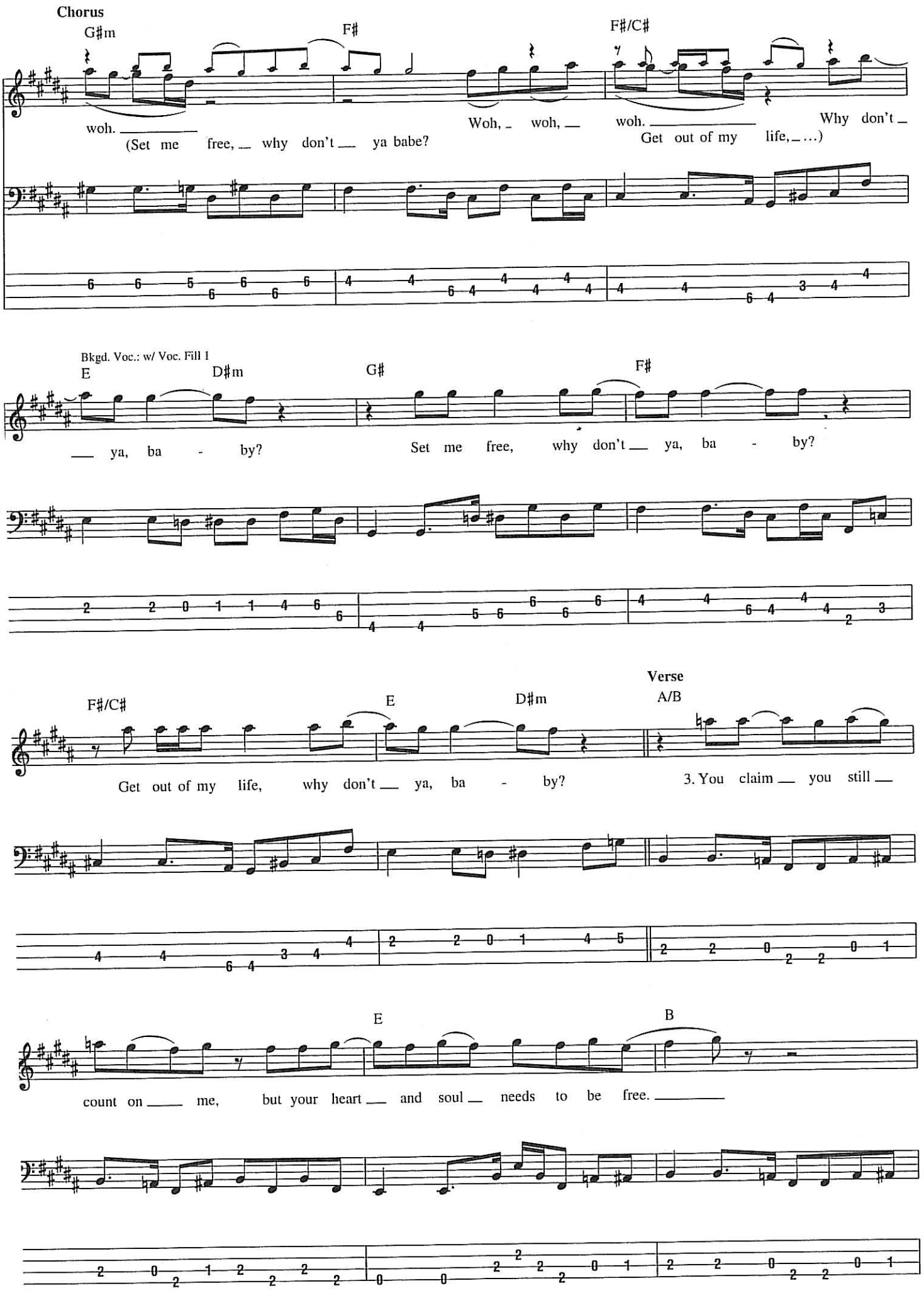
com - in' a - round, ___ play - in' a - with my heart? ___
we broke ___ up, ___ you still wan - na be just friends. ___

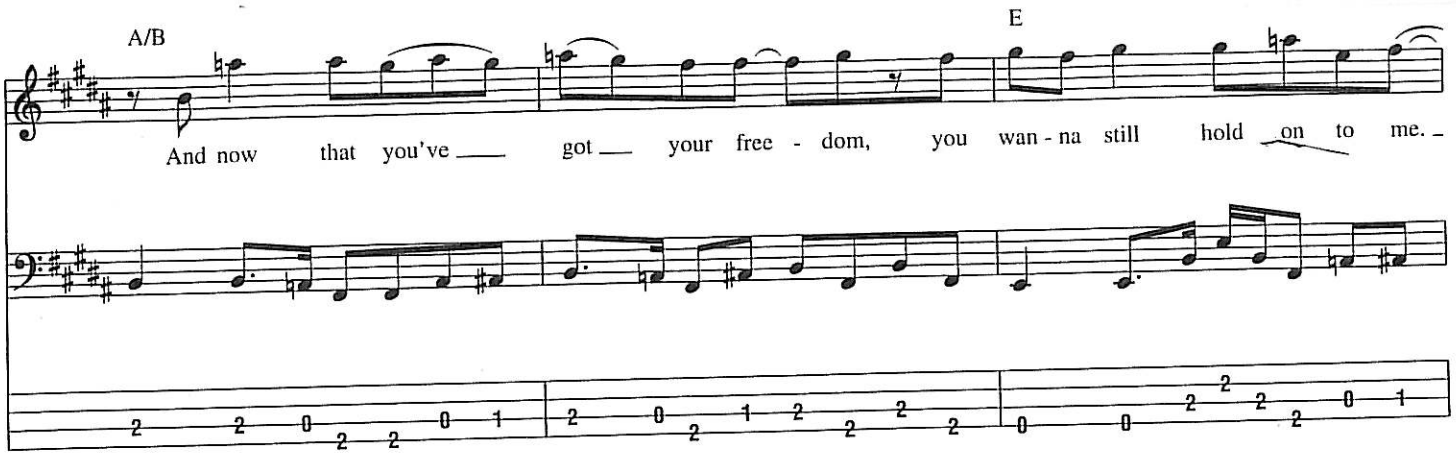
Voc. Fill 1

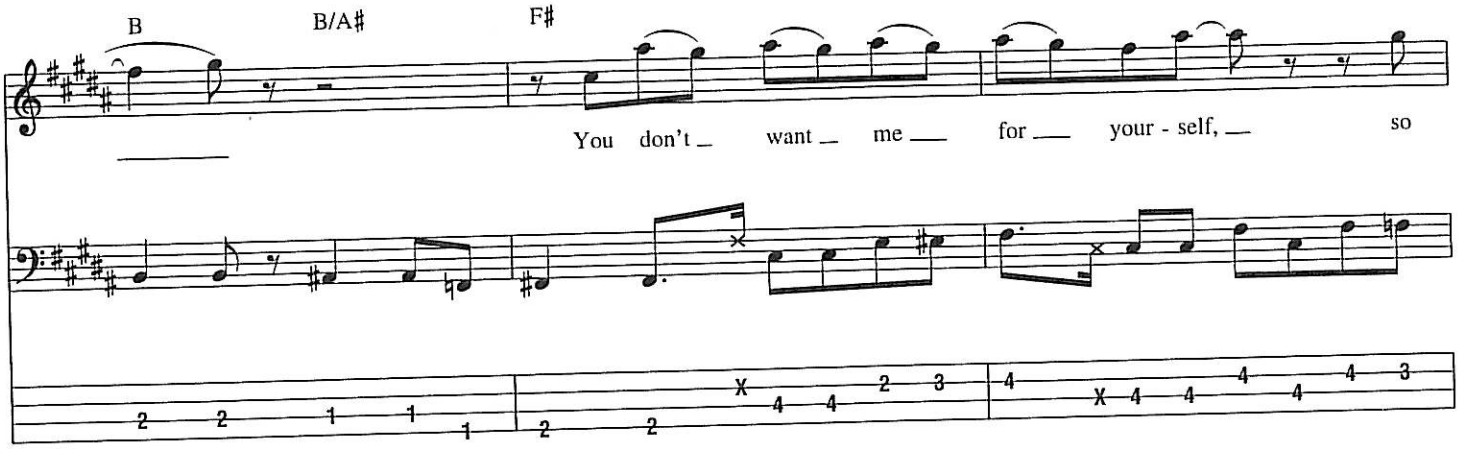
Oo, ___ oo. ___

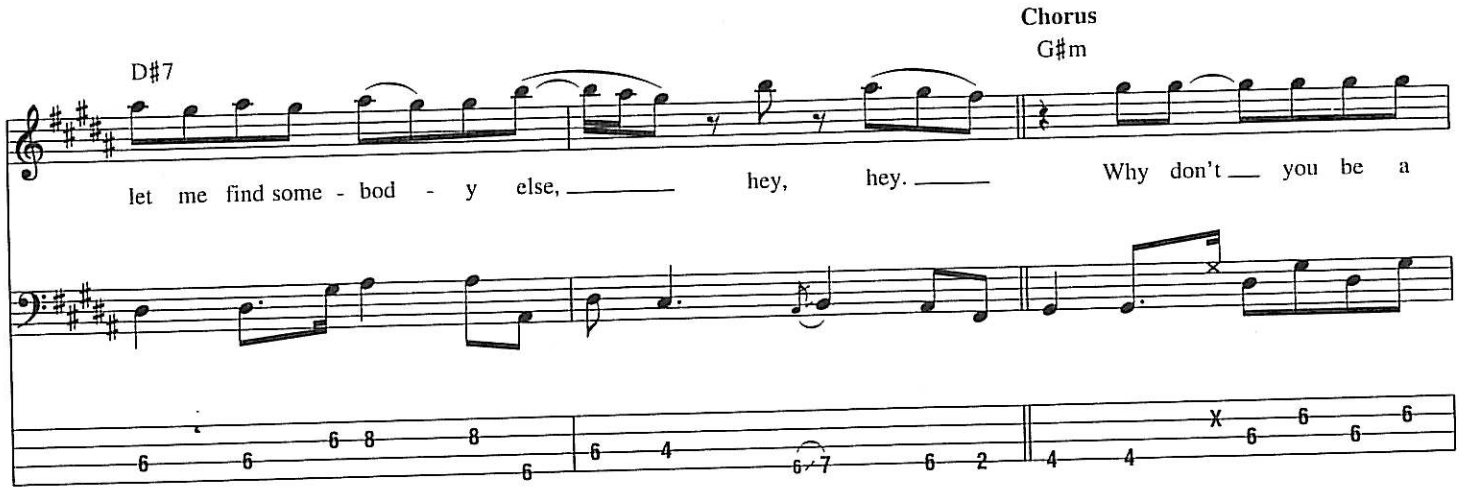
Bass Fill 2

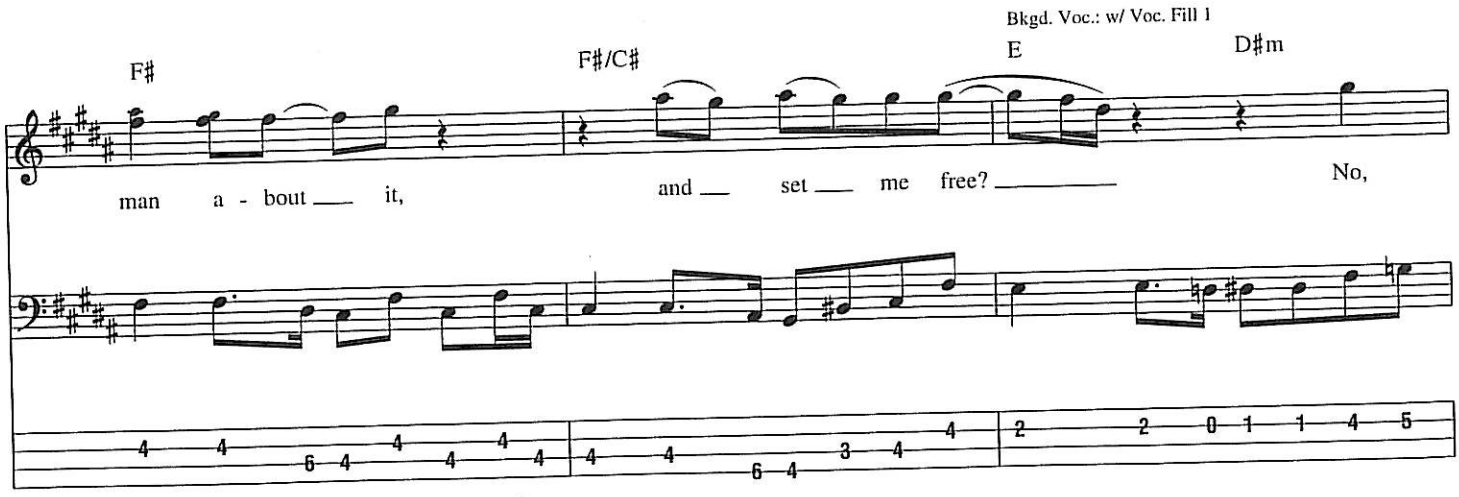

To Coda
A/B
E
B
B/A♯
Why don't ya get out of my life, and let me make a new start?
But how can we still
D.S. al Coda
F♯
D♯7
Let me get o - ver you, the way you've got-ten o - ver me. Hey.
Coda
E
G♯
be friends, when see - in' you on - ly breaks my heart a - gain?
N.C.(D♯5)
Spoken: And there ain't noth - in' I can do a - bout it.
Woh, woh,

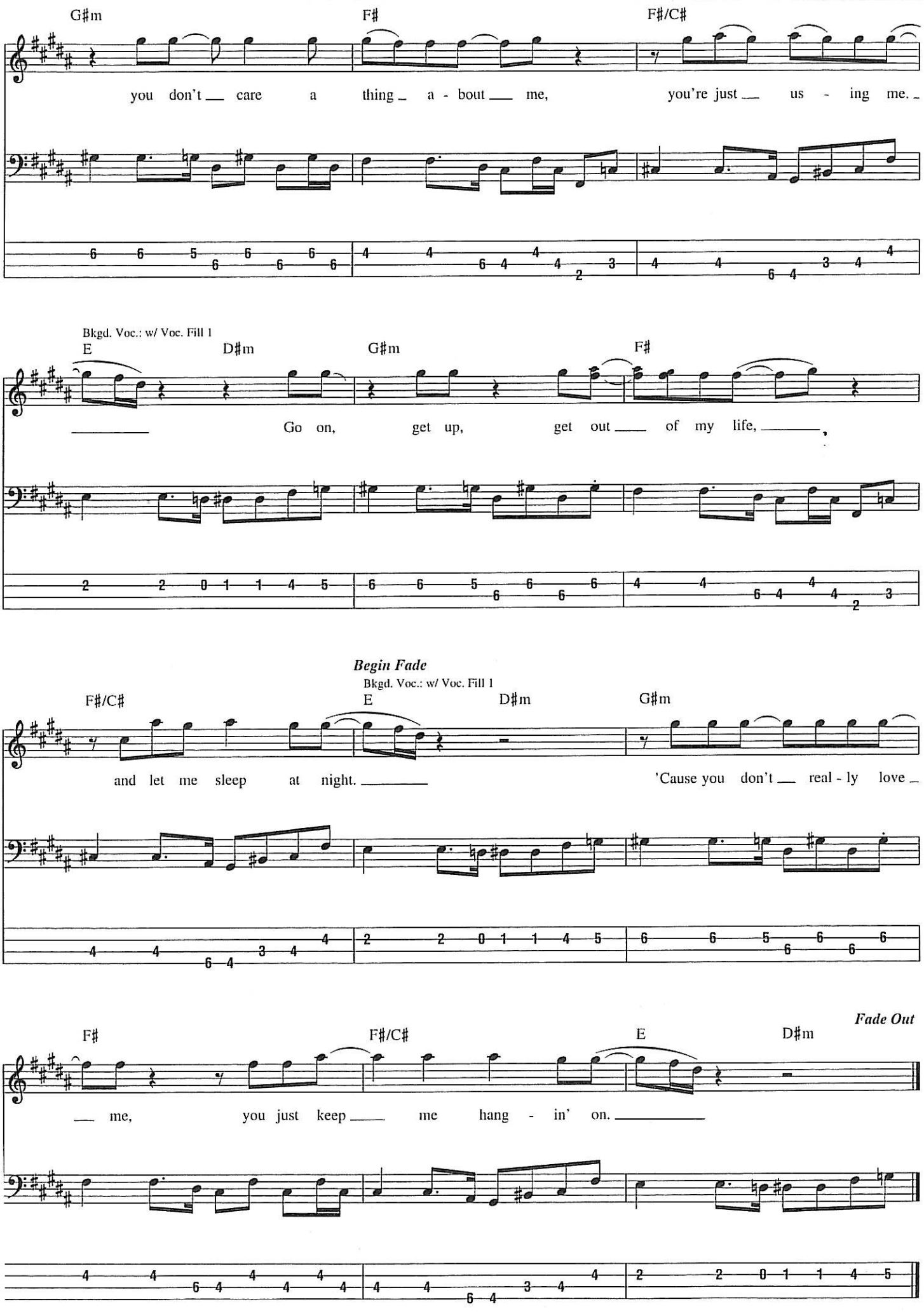

Chorus
G♯m
F♯
F♯/C♯
woh. _____
(Set me free, _ why don't _ ya babe?
Woh, _ woh, _ woh. _____
Why don't _
Get out of my life, _ ...)
Bkgd. Voc.: w/ Voc. Fill 1
E
D♯m
G♯
F♯
_ ya, ba - by?
Set me free, why don't _ ya, ba - by?
Verse
F♯/C♯
E
D♯m
A/B
Get out of my life, why don't _ ya, ba - by?
3. You claim _ you still _
E
B
count on _ me, but your heart _ and soul _ needs to be free. _____


A/B
E
And now that you've got your free - dom, you wan - na still hold on to me.


B
B/A♯
F♯
You don't want me for your - self, so


Chorus
D♯7
G♯m
let me find some - bod - y else, hey, hey.
Why don't you be a


Bkgd. Voc.: w/ Voc. Fill 1
F♯
F♯/C♯
E
D♯m
man a - bout it,
and set me free?
No,

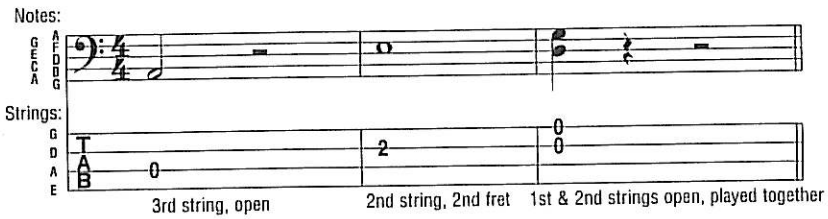

G♯m
F♯
F♯/C♯
you don't care a thing a - bout me, you're just us - ing me.
Bkgd. Voc.: w/ Voc. Fill 1
E
D♯m
G♯m
F♯
Go on, get up, get out of my life,
Begin Fade
Bkgd. Voc.: w/ Voc. Fill 1
F♯/C♯
E
D♯m
G♯m
and let me sleep at night.
'Cause you don't real - ly love
Fade Out
F♯
F♯/C♯
E
D♯m
me, you just keep me hang - in' on.

Bass Notation Legend

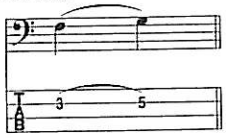
Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

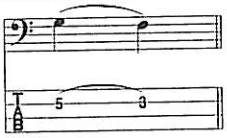
TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.



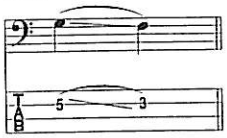
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



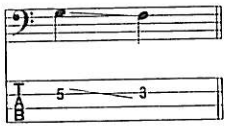
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



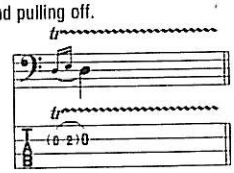
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



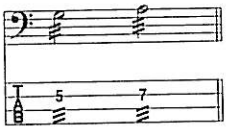
SHIFT SLIDE: Same as legato slide, except the second note is struck.



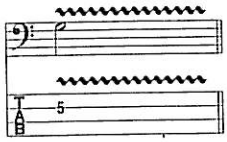
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



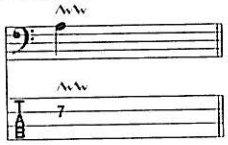
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



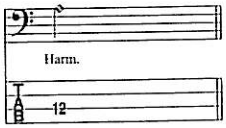
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



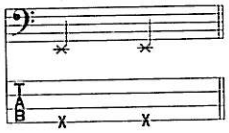
SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.



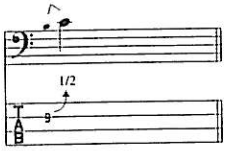
NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.



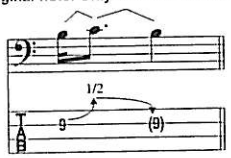
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.



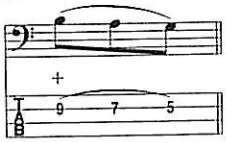
BEND: Strike the note and bend up the interval shown.



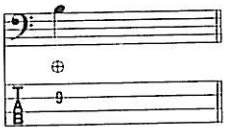
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



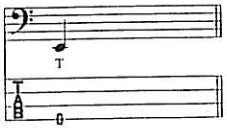
RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.



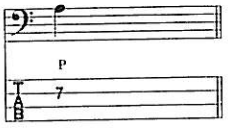
LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.



SLAP: Strike ("slap") string with right-hand thumb.



POP: Snap ("pop") string with right-hand index or middle finger.



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

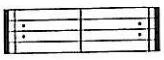
D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "***Coda***."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

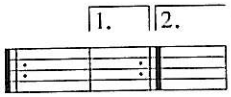
Bass Fig. • Label used to recall a recurring pattern.

Fill • Label used to identify a brief pattern which is to be inserted into the arrangement.

tacet • Instrument is silent (drops out).



• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

Ain't No Mountain High Enough
Marvin Gaye & Tammi Terrell

Ain't Nothing Like the Real Thing
Marvin Gaye & Tammi Terrell

Ain't Too Proud to Beg
The Temptations

Baby Love
The Supremes

Dancing in the Street
Martha & The Vandellas

For Once in My Life
Stevie Wonder

Get Ready
Rare Earth

I Can't Help Myself (Sugar Pie, Honey Bunch)
The Four Tops

I Heard It Through the Grapevine
Gladys Knight & The Pips

I Just Want to Celebrate
Rare Earth

I Second That Emotion
Smokey Robinson & The Miracles

It's the Same Old Song
The Four Tops

My Girl
The Temptations

My Guy
Mary Wells

Reach Out, I'll Be There
The Four Tops

Shot Gun
Jr. Walker & The Allstars

Stop! In the Name of Love
The Supremes

What's Going On
Marvin Gaye

Where Did Our Love Go
The Supremes

You Can't Hurry Love
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